DOCUMENT RESUME

ED 263 029 SO 016 792

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TITLE Strawberry Square. Thirty-Three Programs in Music Education for Children in Kindergarten and First Grade. Teacher's Guide.
INSTITUTION Agency for Instructional Television, Bloomington, Ind.; Nebraska State Dept. of Education, Lincoln. Div. of School Assistance & Support.
PUB DATE 82
NOTE 68p.; For related song book and Strawberry Square II, see SO 016 793-794.
AVAILABLE FROM Agency for Instructional Technology, Box A, Bloomington, IN 47402 ($1.85, plus shipping; videocassette, $125.00; television series, write for price).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS American Indian Culture; *Child Development; Course Descriptions; Educational Objectives; *Educational Television; Grade 1; Kindergarten; Learning Activities; Music Activities; Music Appreciation; *Music Education; Music Techniques; Primary Education; Resource Materials; *Social Development; Teaching Guides; Teaching Methods

ABSTRACT

This teacher's guide accompanies a series of television programs in music education for kindergarten and first-grade children. The story line of the programs centers around the revitalization of a once run down neighborhood called Strawberry Square where people had forgotten how to sing, dance, and live joyful lives. The program builds upon the five important musical activities of singing, moving, playing, listening, and creating. Information provided for each of the 33 lessons includes a description of the story presented on television, an explanation of the importance of the lesson with regard to social and personal growth and music objectives, an outline of major themes, and learning activities and teaching methods. Students are involved in many different kinds of activities. For example, they go on walks with parents and listen for different kinds of sounds, learn to sing new songs, take part in movement dramatizations, experiment with body sounds, learn rhyme verses, learn about Native American culture and the strong relationship to nature held by all American Indian tribes, and read and discuss poetry. The guide also contains a list of resource materials. (RM)

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Teacher's Guide

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Thirty-three programs in music education for children in kindergarten and first grade

Teacher's Guide

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Strawberry Square was produced by ITV Services, Division of Instructional Services, Nebraska Department of Education. It is made available by the Agency for Instructional Television.

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Introduction

Strawberry Square is a comprehensive music curriculum that builds upon five important musical activities: singing, moving, playing, listening, and creating. Children need experiences in all five activities to develop their expressive musical potential. This section of the guide presents a few basic ideas concerning each of them.

Singing

Singing is a joyful experience. Children should be encouraged to experiment with all the different ways to "sound off." The more experimentation they do, the more comfortable singing will be. Teachers often feel they need to "teach" singing. Learning to sing, however, is a long process that begins at birth, with infant coos, gurgles, and continuous musical sounds. The most important component is experience. The teacher's role is to promote an attitude of enjoyment and interest, and to provide many opportunities for singing. The teacher also needs to encourage spontaneous vocalization so that the child learns to experiment with dynamics, inflection, and breath support. Be sure to encourage the child to sing lightly and listen attentively to the melody. Use echo singing (imitation) as a part of daily classroom activity to say names, make announcements, give directions. One melody pattern that can be used is:

When you sing with the children, try not to dominate their voices; sing softly enough so that you can hear them sing. Always try to be a role model for good diction—careful pronunciation of words, not "operatic exaggeration." Let your face become involved, to reflect the mood of the song and to promote good diction and alive, alert singing.

Children can be taught new songs in two interesting ways. In the whole-song method, the whole song is sung to the children several times. Children are encouraged to sing it with the teacher whenever they can. Gradually, they will sing more and more of the words as they listen to the song. Children can also become more familiar with the melody by keeping the beat or moving in other ways to the music. In the phrase-by-phrase method, the teacher can use echo singing to teach the song. Sing a phrase and then ask children to sing an echo. Sing a song this way several times before asking the children to sing it without the echo. In either method, children often simply parrot what they hear, and have no idea of the words they are singing. You may need to help them interpret what they sing.

Moving

Movement can also be a joyful experience for children. In fact, the young child needs to move and become actively involved in music to learn. A good rhythmic sense can be developed only through moving to music. Coordination skills, self-concept, and body

Strawberry Square Song Book

The songs used in the series are grouped by program in the *Strawberry Square Song Book*, with chords for strumming along on an autoharp. The song book is available from AIT, Box A, Bloomington, IN 47402.

awareness can all be developed through moving to the music in simple, natural ways—keeping a steady beat by clapping, swaying, marching. Moving can also reinforce musical concepts. For example:

Tempo:	(fast and slow) by varying the speed of the movement.
Dynamics:	(loud and soft) by varying the size and energy of the movement.
Pitch:	(high and low) by moving at different high and low levels.
Beat:	by moving steadily to the music's pulse.
Accent:	by using accented, strong body movement.
Duration:	(long and short) by sustaining the movement or by making it short and jagged.
Form:	(repetition and contrast) by repeating or varying certain physical movements; by resting on contrasting sections and moving only on the repeated sections.
Mood:	by involving the facial expressions and thus "asking" the body to move along with feelings: happy, sad, angry, hurt.
Style:	by changing the style, direction, level, or energy of the movement to correspond to the music.

"Make" a steady beat when you are doing routine tasks such as sharpening a pencil, walking to lunch, shaking hands, counting, calling attendance. This can be fun, but be careful not to carry it to extremes. In calling attendance (using a steady beat), you could say the name in a steady rhythm and have the child repeat his or her name in the same rhythm, keeping the accented steady beat in mind. If a child is absent, the silence indicates a rest.

Help children listen and look for a steady beat in such movements as walking, sawing, hammering, the swishing of windshield wipers, and the ticking of clocks.

Help them listen for sounds that do not have a steady beat: rain, bird calls, sirens. In the classroom, normal talking usually has no steady beat.

Keeping a steady beat is basic to music. Other forms of rhythmic movement are also important. The basic locomotor movements develop both even and uneven concepts of rhythm. With the children, move to music using these various locomotor movements:

1. Steps in even rhythm: walk, run, leap, hop, jump, waltz, tiptoe.
2. Steps in uneven rhythm: slide, gallop, skip.

Imitative movement such as mirroring and repetitive movement such as echo clapping and echo moving are important for visual and auditory focus, attention span, and building a "vocabulary" of basic movements. Mirror movement is slow, sustained movement that can be followed as if one were looking in a mirror. However, a variation would be to "copy cat"—to mirror movement that has a steady beat. Generally, it is more successful to copy cat for a long time before changing the movement. This gives the children a chance to perform both the beat and the movement successfully. If you use music with these activities, select rather sustained music for the first type of mirroring and very rhythmic, accented music for the second type of mirroring.

Creative movement and movement dramatizations are two other activities often included in *Strawberry Square*. These experiences allow for a variety of responses from children. Initially, children will feel more comfortable doing what everyone else is doing. This should not cause concern for what appears to be a lack of creativity. Children are cautious. As you develop the classroom atmosphere and attitude of acceptance, the children will become more willing to take risks and to try to be different and creative.

A simple way to activate creative movement is to use "move as if" suggestions at appropriate moments in the day. For example, "As you line up to go to recess, move as if you were walking in a huge vat of syrup, or a large bowl of Jell-O."

Playing

Children begin to "play" musical instruments by using the instruments they all have—their bodies. Encourage experimentation with body sounds.

Children can keep the beat with a song or instrumental composition by swaying, clapping, tapping, and by using various rhythm instruments. Some children can also play along with the rhythm of the words, while others play the steady beat. The addition of melodic instruments is a bit more complex but is great fun for the children. They need time to experiment with the technique of holding the mallet and hitting the bell in the center to produce the best tone. The mallet should not be tightly gripped, but should be held loosely between the thumb and the rest of the fingers, with the fingers resting lightly on the stick.

Echo playing is another simple way to begin using melodic rhythmic instruments. This should be preceded by echo clapping and echo singing (easier skills). As the children become proficient in imitative playing, they should be encouraged to do creative playing. One way to begin creative playing is to use a "question and answer" method. The teacher (or one child) plays a short melodic or rhythmic phrase that is not "finished" and requires an "answer." Another child plays the "answer"—something that completes the first phrase. The phrases should be of similar length. As with any creative behavior, time is needed for experimentation, and children should be allowed the freedom to "brainstorm," to play whatever they think of first. Avoid judging their improvisations. This "question and answer" technique will help children become aware of phrasing and song structure. When they begin to make up their own songs, using the structure of a rhyme will help them continue this sense of phrasing. Say the words as you play the melody. Again, make no judgments, and allow the children time to experiment. They will begin to make their own aesthetic decisions about what "works" and "fits" and will soon discover sounds that are appropriate.

Listening

Developing this important skill is a vital part of all kinds of learning. Listening skills are interwoven with the skills of moving, singing, playing, and creating. To build auditory focus into each musical experience is an important part of the teacher's planning and preparation. The attitude of the adults who work with young children is important. Too often, adults feel the need to tell children what they will hear in the music, rather than allow them the freedom to discover and hear it themselves. Adults can often be so rushed that they don't allow children time to make mistakes. When a child is asked to do a creative movement or dramatization, to move with the beat, to sing with a melody, or to play a tune, he or she needs the privilege of making mistakes, and time to recognize them. The learning process of the young child is just that—a process—of listening, doing, and correcting and/or realizing the correctness, and doing again. Remember that this process takes time and must occur in a positive, non-threatening environment.

Be aware each time that you are requiring an auditory focus, and then allow time for the child to hear. A good way to practice the most difficult task of focus (attention) is to mirror, echo clap, echo sing, echo chant, and echo play.

A step beyond simple auditory focus is emotional involvement with the sound source. The philosophy of *Strawberry Square* is to give young children exposure to and experience with many different styles of music. The more children experience the music, the more they are capable of responding with feeling to the music. The ears hear, the mind perceives, and the feelings react. These are not necessarily feelings to be talked about or described, but are personal, a part of each individual child.

Music can be used to influence the behavior of people. When you need action, energy, and attention, select stimulative music—characterized by a moderate to fast tempo, several accents, a variety of instrumentation or timbre, variety of dynamic level (but generally

loud), and some unpredictability. When a calm, restful atmosphere is needed, use sedative music—music with a moderate to slow tempo, few accents, warm and rich timbre, generally soft and soothing dynamic level, and with no surprises. Remember, too, that musical preference comes from familiarity. We like that music with which we are most familiar. Share a variety of music with the children. Play various styles on the phonograph when they come in from recess, before school, and during rest period.

Creating

Creating can be a part of singing, moving, playing, and listening. For the child to create, the teacher must give up a bit of control. This does not mean that the classroom will become a place of chaos when children are allowed to be creative, but it will mean that things and people will not necessarily be neat, orderly, and in their places. For the young child, creativity is synonymous with experimentation. As with listening, this process requires time. It is important to realize that performance will not and should not necessarily be a part of the creative process. Some children will want to share everything they are doing, others will want to share only a finished product, and still others will not want to share anything at all. The experimental process is not just a one-time thing. The child needs the opportunity to return to experimentation, preferably after a short period of time has passed. This time can be referred to as the incubation period—a time when nothing obvious is happening in the mind and yet the previous experimentation experiences have not left the subconscious. When the child returns to work, he or she will bring something new to the further experimentation.

In the creative process, there is no one correct answer. Young children are eager to please the teacher with the right answer, the right sound, the right movement. The teacher's role in the creative process is to create an atmosphere of acceptance, of ongoing ideas, and of openness, so that experiences do not become cut and dried, fixed in minds and hearts. Children should be encouraged to create by:

1. choosing new words, adding new words to songs;
2. choosing instruments to accompany songs, rhymes, and movement;
3. changing elements of the music to make it sound different—faster, slower, louder, softer, smoother, more accented.

How to Create Your Own Classroom Tune Shop

Select an area of your room to use as a music resource center. It could be a private area partially behind a screen, or even under a table. As instruments are suggested in the guide, add them to the tune shop. Give the children time to explore and experiment with rhythm instruments to accompany the music.

Involve the children in decorating their tune shop. Props such as scarves, elastic, and hats can be placed here to motivate or enhance a song or movement activity. Above all, use your imagination to make this area an inviting place where children can feel free to explore.

Suggestions for Viewing

Children may be more comfortable viewing the programs while seated on the floor. Be sure that they feel free to move, sing, and participate in the activities presented. Encourage their free interaction with the program characters.

Strawberry Square seeks to promote a joyous and spontaneous approach to music with young children. Let music grow out of events and happenings in the classroom. At the same time, be aware of the musical skills that can be developed in children as young as five and six.

Above all, use *Strawberry Square* to help you and your children celebrate life with love.

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Strawberry Square can be used in various ways. Teachers may want to explore working together:

- Kindergarten and first grade teachers
- Music specialists
- Special education teachers

The activities emphasize skills especially appropriate for ages five to seven. However, children in all elementary grades will find the activities from *Strawberry Square* interesting and enjoyable. The rhythmic language and coordination activities would be particularly appropriate for handicapped children in special education. Extended activities can provide opportunities for gifted children to explore music in creative ways.

Preferred Use: Lessons 1-33—Kindergarten year. Repeat the sequence in the first-grade year. Don't worry about repetition. The skills are basic; the children will enjoy the programs twice, and the skills will be reinforced.

Other Possibilities: Lessons 1-16—Kindergarten year; Lessons 17-33—First-grade year. This allows more thorough work with extended activities at each grade level.

Lessons 1-33—First-grade year. For schools that may have other options for kindergarten youngsters.

Resource List

Books

Andress, Barbara. *Music Experiences in Early Childhood.* New York: Holt, Rinehart and Winston, 1980.

Geared primarily to pre-school and kindergarten children. The movement ideas presented are excellent, as are the ideas for playing with sound-making objects. One chapter provides instruction in guitar, autoharp, and recorder.

Birkenshaw, Lois. *Music for Fun, Music for Learning: Second Edition, for Regular and Special Classrooms.* Toronto: Holt, Rinehart and Winston of Canada, Limited, 1977.

Extended activities to use with music. Birkenshaw identifies the physical or sensory focus of each activity: auditory memory, visual focus, eye-hand coordination, body awareness. This book would be of special help to teachers who work with handicapped or learning disabled children.

Bitcon, Carol H. *Alike and Different: The Clinical and Educational Use of Orff-Schulwerk.* Santa Ana, California: Rosha Press, 1976.

Excellent adaptations of the Orff method.

Crook, Elizabeth. *Music* (Early Childhood and Level One). Morristown, New Jersey: Silver Burdett Co., 1978.

Songs and extended activities to develop musical learning. Musical concepts are identified.

Fluegelman, Andrew, ed. *The New Games Book.* Garden City, New Jersey: Doubleday, 1976.

Games and activities—for two and for many, without competition. Many of the games can be adapted for the handicapped.

Hughes, Virgil. *Fun with the Dulcimer.* Kirkwood, Missouri: Mel Bay Publications, Inc., 1972.

History, pictures, instruction, and thirty-eight songs to sing and play on the dulcimer.

Kenney, Maureen. *Circle Round the Zero: Play Chants and Singing Games of City Children.* St. Louis: Magnamusic-Baton, Inc., 1975.

Many hand jives, jump rope chants, and other games that appeal to all ages.

Lomax, Alan. *Folk Songs of North America.* New York: Doubleday and Co., 1960.

An excellent resource for the background—history, legends, and even "tall tales" about American folk songs. The book contains the melody line, words, and chords for the many songs presented.

Nash, Grace C. *Verses and Movement: Music with Children.* Scottsdale, Arizona: Swartout Enterprises, 1973.

Simple, easy-to-use verses and rhythms for children to chant. These books provide an example for the teacher to create rhythmic chants based on words and experiences from within the child's environment.

Orff, Carl. *Music for Children, Book 2.* (Adapted from Orff-Schulwerk by Margaret Murray) London: Schott Music Corporation, 1977.

A wealth of activities and songs. Instrumental arrangements for Orff instruments are presented along with many songs and chants.

Ourth, John and Sawitz, Mike. *Hooray It's Raining.* Carthage, Illinois: Good Apple, Inc., 1979.

Games and activities, listed by grade level and by objectives such as following directions, cooperation, teamwork, listening skills, power of concentration.

Seeger, Pete. *American Favorite Ballads.* New York: Oak Publications, 1961.

A much smaller version of the Lomax book. Each song printed is written as it is sung by Pete Seeger. Therefore, there are the usual slight changes in melody, rhythm, and lyrics that occur in folk music over the years.

Silverstein, Shel. *Where the Sidewalk Ends: Poems and Drawings of Shel Silverstein.* New York: Harper & Row, 1974.

Poetry used in several activities in this guide.

Wayman, Joe and Plum, Lorraine. *Secrets and Surprises.* Carthage, Illinois: Good Apple, Inc., 1977.

Activities (with words for the teacher to say) and experiences in language arts—writing, speaking, listening, moving, and imagining.

Wayman, Joe; Mitchell, Don; and Grimm, Gary. *Imagination and Me.* Carthage, Illinois: Good Apple, Inc., 1975.

Song and activity pages for "Warm Fuzzies." The activity pages can be duplicated and used with individuals or with the entire class. (For accompanying record, see Recordings.)

Recordings

Birds, Beasts, Bugs and Little Fishes. **Pete Seeger.** (FC 7610). Folkways Records, 46 West 61st Street, New York 10023.

Animal songs.

The Bitter and the Sweet. **Pete Seeger.** (CS 8716), 1962. Childrens Music Center, Inc., 5373 West Pico Blvd., Los Angeles, California 90019.

Twelve of his most famous renditions of folk songs and ballads, including "Old Joe Clark," "Barbara Allen," "Where Have All the Flowers Gone?" "Turn, Turn, Turn."

Free to Be, You and Me. **Marlo Thomas.** (ARI 4003). Arista Records, 6 West 57th Street, New York 10019.

Has a song version of "Helping."

Imagination and Me. **Joe Wayman** et al. Good Apple, Inc., P.O. Box 299, Carthage, Illinois 62321.

"Warm Fuzzies," "If You Think You Can...," and twelve others.

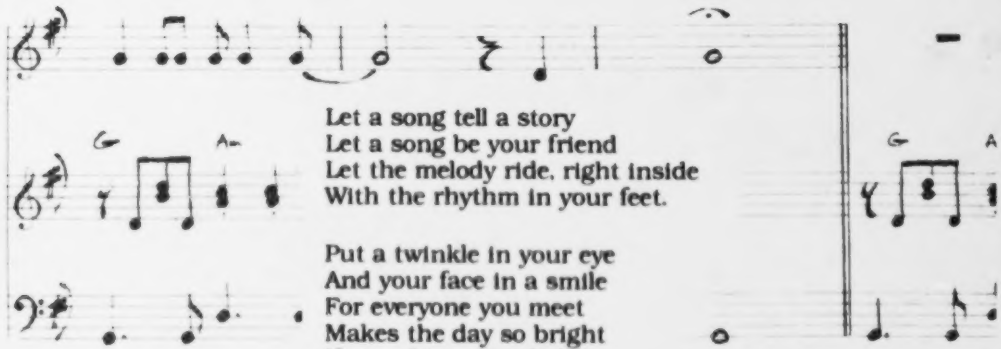
Movin'. **Hap Palmer.** (AR 546). Educational Activity Records, P.O. Box 392, Freeport, New York 11520.

Through Children's Eyes. **The Limeliters.** (RCA Victor LSP-2512). Educational Record Sales, 157 Chambers Street, New York 10007.

"New" folk songs and old, "message" songs, fun songs, easy sing-along, with a song sheet and a lovely arrangement of "This Land Is Your Land" and "America the Beautiful"—combined.

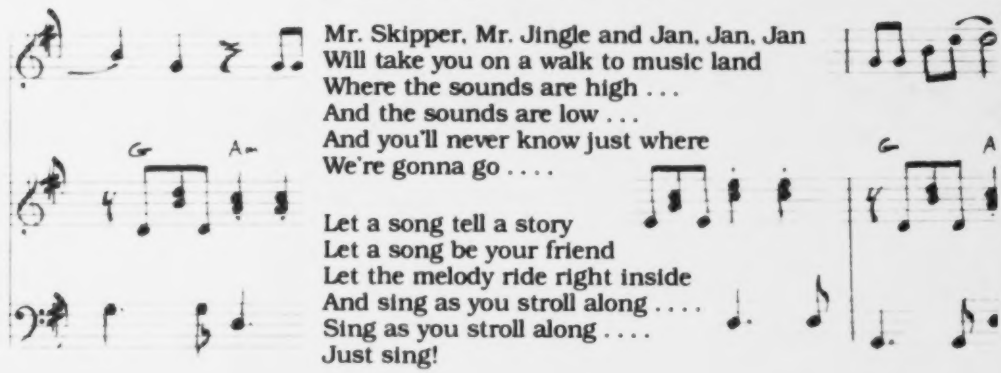
Theme Song

"Let a Song Tell a Story"



Let a song tell a story
Let a song be your friend
Let the melody ride, right inside
With the rhythm in your feet.

Put a twinkle in your eye
And your face in a smile
For everyone you meet
Makes the day so bright
If you shine your light
And sing as you stroll along . . . .



Mr. Skipper, Mr. Jingle and Jan, Jan, Jan
Will take you on a walk to music land
Where the sounds are high . . .
And the sounds are low . . .
And you'll never know just where
We're gonna go . . . .

Let a song tell a story
Let a song be your friend
Let the melody ride right inside
And sing as you stroll along . . . .
Sing as you stroll along . . . .
Just sing!

1 Getting Acquainted

The Story . . .

The program opens with Skipper and the residents of Strawberry Square in joyful celebration. In an opening monologue Skipper shares with the audience the fact that Strawberry Square was not always this way. The Square was once a run-down neighborhood where people had forgotten how to sing, dance, and live joyful lives. "But wait!" Skipper says. "Let me take you back to Strawberry Square the way it used to be when I first moved there." The scene changes to a gloomy Strawberry Square, with Skipper on a ladder painting the sign over his new Tune Shoppe. He is determined to change the street and "tune" the people who live and visit there . . . and he doesn't have to wait long. Mr. Jingle, the gruff mail carrier, enters, and after an initial angry encounter with Skipper's rhythms and rhymes, Jingle is transformed. Jan, the woman who owns a pet shop next to Skipper's, is also made happier by sharing sound and movement with Skipper. The lesson ends with Jan and Skipper sharing the message of Strawberry Square by singing the theme song, "Let a Song Tell a Story."

The Reasons . . .

Music and movement give young children the opportunity to develop auditory focus, auditory discrimination, space orientation, eye focus, and many other visual, motor, and auditory skills. Self-concept and self-image can be enhanced and classroom environment changed by music. Music can serve as a pleasant, nonthreatening signal for quiet or for change of activity. Above all, music can provide a happy, positive, expressive experience for all.

The Big Ideas . . .

In social & personal growth

Learning names and getting acquainted.

Moving the body expressively and exploring slow, sustained movement.

Using the voice with control, developing auditory memory skills, developing auditory focus, and sending a message through musical sounds.

Learning left and right, up and down.

In music

Pitch: Matching the pitches in a melody pattern through echo singing.

Duration: Repeating a rhythm pattern by echo clapping.
Keeping a steady beat.
Exploring slow, sustained tempo by moving.

Timbre: Hearing tone color of flute and triangle.

The children will be encouraged to:

Sing the melody pattern presented.
Clap the rhythm pattern presented.
Listen to identify the high pitch of flute and triangle.
Move, using duration of sound as a cue.

And the Beat Goes On . . .

- Help the children learn each other's names by playing the echo singing/echo clapping game.

  Teacher: Share with us your name, your name; share with us your name. (spoken or sung in rhythm with a steady beat)
  Child: My name is _____. My name is _____ _____ _____.

- Add the sound of the triangle to the rhythm of the teacher's question. Give a child a small drum to use in playing the answer.
- Let the children choose high-pitched "found sounds" as cues for quiet or to signify a change of activity. Found sounds are sounds the child discovers in the environment or creates by putting objects together, such as bottle caps or paper clips jingling in a jar.
- Continue sustained movement activity with the children, using slow, sustained music as Skipper and Jan did. Strike the triangle or a cymbal and have the children move a body part or the whole body for as long as they hear the sound.
- Use a high sound (triangle) to indicate duration of movement.
- Use "found sounds" to indicate duration of movement. Example: One child shakes bottle caps in a jar. Others move as long as they hear the sound. Ask the children to listen to the "found" sound and guess what is making the sound.
- Use mirror movement as a focus and centering activity at the beginning of the day or as needed; e.g., circle lesson time, special instructional time.
- Use slow, quiet, recorded music to establish a calm, quiet mood when needed: at rest time, after recess, during milk time. Let the music itself be the cue for quiet, instead of a verbal signal or command.
- Learn to sing the theme song "Let a Song Tell a Story." (See page 12.)

In the rhyming corner

Jack and Jill went up the hill
To fetch a pail of water;
Jack fell down and broke his crown,
And Jill came tumbling after.

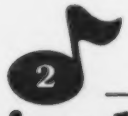
Echo clap each line with words. Have students echo clap the line. Try it without words.

Substitute children's names for Jack and Jill.

Chant and clap the rhyme all the way through without waiting for the echo.

In the tune shop

Triangle, cymbal, "found sounds" collected by children



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Friends

The Story . . .

In this program the relationship among the three main characters develops as one of friends and helpers. Skipper is in a very sad mood. He wants to "tune" Strawberry Square but is discouraged that he has only a triangle and a phonograph. Jingle and Jan enter and greet Skipper with enthusiasm, but he remains depressed. They proceed to give him some of his own "medicine" by creating a rhythm and a rhyme, but to no avail. The song "Friends" finally brings Skipper around, and Jingle then gives Skipper a package that might contain the answer to his problem. It's the mysterious hat of the "Bangalory Man" with a message attached. A spirited marching song about the "Bangalory Man" is presented, and then Jingle and Jan add the low sound of a drum to Skipper's Tune Shoppe. Then they march in parade fashion to Sousa's famous "Stars and Stripes Forever." Skipper encourages the viewers to develop their own "tune shop" in the classroom.

The Reasons . . .

Music is a fine activity to use to promote cooperative behavior. Texts of songs like "Friends" often contain concepts that could help children understand friendship. Stimulative movement like marching is important to the development of large muscles. Learning to keep the beat or march in time is an excellent way to sharpen coordination, balance, and left-right kinetic sense. Leading a march is a good way to give children a leadership experience. Marches can also be used to help children line up, to focus their energetic behavior and release it in positive ways, or to energize their lethargic behavior.

The Big Ideas . . .

In social & personal growth

Exploring how friends behave toward each other.

Developing auditory memory.

Describing a favorite friend.

In music

Duration: Extending rhythmic movement skills—swaying and marching.

Rhythm: Echo clapping and rhythmic echoing of verbal phrases.

Pitch: Listening to and learning to sing the song "Bangalory Man."

Style: Experiencing marching style of music with its definite accents, as a contrast to the slow, sustained style introduced in the previous lesson.

The children will be encouraged to:

Move—Sway to the song "Friends." March, using their arms first, then their legs. (Large muscle involvement.) Echo clap.
Sing "Bangalory Man."
Listen and repeat rhymes rhythmically.

And the Beat Goes On . . .

- Learn to sing the "Bangalory Man." Create together a Bangalory Man's hat. Find a basic large felt hat; then let children add bits of feather, fabric, or bric-a-brac.
- Sing the song, letting different children wear the hat and lead the march. Explore different ways to march: backwards, sideways, swinging the arms in different ways, twirling. Let the movement become free and expressive.
- Have children collect "found sounds"—objects that have a low deep sound, such as oatmeal cartons. Place them in your classroom tune shop in a large bag. Ask a child to reach into the bag and pull out an object. Then ask whether it will make a high or low sound.
- Have children accompany the march with triangle and drum and "found sound" instruments. Give each child the opportunity to play.
- Continue marching to band music such as the "Stars and Stripes Forever." Remember that arms can "march" to the music, too, if you want to do an activity while seated.
- Learn to sing "Friends."
- Sway to the music as the children sing. Together, sing "Friends" in a circle, holding hands while swaying.
- Continue mirror movement activities introduced in program one. The teacher should lead mirror movement initially and then let the children work with a partner. Partners can take turns leading the movement.
- Continue using the triangle as a signal for various activities in the classroom, and add the sound of the drum as a signal for another activity.
- Discuss the importance of cooperative behavior. Assign or let children choose various tasks to carry out in the classroom. Point out how these tasks make the room a pleasant place in which to play and learn.
- Assign a secret pal or friend for each child in the class. Do nice things for secret friends.

In the rhyming corner

To market, to market to buy a fat pig,
Home again, home again, jiggity jig.
To market, to market to buy a fat hog,
Home again, home again, jiggity jog.

Clap and sway to the steady beat as you say the rhyme. (Slash marks indicate steady beat accents.)

Accompany the rhyme with the drum and triangle. Have the drum play a steady beat and the triangle play the rhythm. The teacher may play the drum accents and the children, the rhythm of the words as they are spoken.

In the tune shop

Triangle and small drum, "found sounds" (low) collected by children

A New Day

The Story . . .

Skipper wakes up to discover a gorgeous morning sunrise. He wakes Jan and the children, Joey and Shannon, to join him in "wake up your body" stretches on the Square. Jingle arrives on the scene and joins the activity; then Jan suggests eating breakfast outside so that they can all enjoy the sunshine. Unfortunately, a sudden thunderstorm causes everyone to scurry into Skipper's Tune Shoppe to finish.

The Reasons . . .

The first two programs focused on using sound and rhythms to get acquainted and to make friends. The focus of this program is on body parts and the importance of developing rhythmic verbal and motor skills. The two games introduced, "Head and Shoulders" and "A Hearty Breakfast," may be played in many ways throughout the year beginning with simple rhythmic response (keeping the beat) and moving to more complicated patterns of snap, clap, pat, and "wring the dish rag." Such activities are vital to reading readiness. Children need experiences in rhythmic verse and actions as well as in using concrete objects like the bells. It is essential that the body be awake and stimulated, and the child must move and do to learn.

The Big Ideas . . .

In social & personal growth

Practicing sequencing skills that require auditory focus and auditory memory.

Exploring further the concept of friends—sharing, modeling cooperative behavior.

Identifying body parts.

Physically exploring space—coordination skills.

In music

Pitch: Exploring high and low, upward and downward.

Duration: Practicing rhythmic coordination.
Keeping a steady beat.

The children will be encouraged to:

Move to verses containing high, low, up, down, in, and out.

Sing "Head-Shoulders Baby," moving rhythmically to identify body parts and develop coordination, and sing the closing theme.

And the Beat Goes On . . .

- Add to mirror movement the two movement verses introduced in the program, "Contrasts in Space" and "Mirror, Mirror."*

  How high is the ceiling? Up, up, up.
  How low is the floor? Down, down, down.
  How far goes the ocean? Out, out, out.
  How in is a pin? In, in, in.

  Look in your mirror on the wall
  Stretch yourself and grow quite tall.
  Drop yourself just like a clown
  Floppy, floppy, sad, and frown.
  Now breathe in and stand up straight,
  Hands on hips and don't be late.

  Create rhymes with other position words: over, under, above, behind, below, on, etc.
- Practice "A Hearty Breakfast," keeping a steady beat by patting legs or head or shoulders. When the children are ready, make the game more difficult as Joey and Shannon will demonstrate at the beginning of program four.
- Discuss the characteristics of a good breakfast. Give the children experience in pouring juice or water and serving each other.
- Take small "movement" breaks during the day, at the beginning of the school day, and after rest period. Remember that slow stretching, swaying, and bending to slow sustained music can *calm* children and that verses like "A Hearty Breakfast" can *stimulate* them.
- Using the "G" resonator bell, have children play the bell on the "one-two-three" part in the song "Head-Shoulders Baby." This can be done as a large group activity or by several children in the classroom tune shop.
- Learn to sing "Morning." Create actions for the song.
- Invite parents to go on an early morning adventure with their children. Go outside and listen for different sounds: high, low, unusual sounds. What aromas are in the air? What are the beautiful sights of early morning? Look for dew on the grass. The adventure should be one in which all of the senses are used.

In the rhyming corner

Polly, put the kettle on,
Polly, put the kettle on,
Polly, put the kettle on,
We'll all have tea!

Sukey, take it off again,
Sukey, take it off again,
Sukey, take it off again,
They've all gone away.

Chant the rhyme slowly, keeping a steady beat by patting the legs. Say the rhyme loudly; say it softly. Keep the beat with rhythm sticks and the drum or triangle. Move rhythmically as you say the rhyme.

Sing the rhyme to the traditional tune.

In the tune shop

Sticks, triangle, drum, "G" resonator bell

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A Rainy Day

The Story . . .

As the program opens, Jan, Skipper, Jingle, and the children have finished their breakfast. The sound of rain can still be heard, and Skipper decides to introduce everyone to "rainy day" games and listening activities. Skipper then introduces a rhythmic verse that can be used with movement or changed by varying dynamics or by using various sounds to accompany the rhyme. Skipper shows how to tune water glasses and improvise melodies for the rhyme "Hickory Dickory Dock." The rain ends, and Skipper and crew sing the theme song.

The Reasons . . .

This program further promotes learning rhythmic and verbal skills and getting acquainted, but more importantly, it shows how music can be used (1) to sharpen auditory focus and discrimination, two skills important to reading readiness, and (2) to stimulate creativity by improvising melodies to accompany familiar and unfamiliar verses. The experimental nature of improvising is to be promoted in ongoing tune shop activities within the classroom.

The Big Ideas . . .

In social & personal growth

Improving auditory focus and discrimination.

Increasing awareness of sounds in the environment.

Improvising melodies.

In music

Pitch: Matching pitches by tuning glasses.
Improvising melodies to Mother Goose rhymes.
Recognizing high and low and pitch that moves up or down.

Duration: Echo clapping and saying the rhythm pattern of "Pitter Patter Rain Drops."
Echoing the rhyme "Hickory Dickory Dock"

Timbre: Listening to the sound of rain.
Choosing percussion instruments to play with rhymes.

Dynamics: Saying a rhyme loudly and softly.

The children will be encouraged to:

Listen with eyes closed to focus on sounds of the rain. Hear the tone qualities of several instruments.

Move—Learn to do a two-finger clap. Clap rhythm patterns of "Pitter Patter" and "Hickory Dickory Dock." Move body up and down as the pitch moves up and down.

Sing—Repeat the first five steps of the scale up and down. Speak the rhythm patterns of "Pitter Patter" and "Hickory Dickory Dock."

And the Beat Goes On . . .

- Continue mirror movement activity to focus children's attention. Work in pairs, letting each partner be the leader. Mirror with or without music.
- Place a filled water pitcher and five glasses in the tune shop. Let children explore pitch by pouring water in the glasses and arranging them from high to low.
- Use the tuned glasses or bells as a sound source with which to create melodies. Use Mother Goose rhymes from earlier programs.
- Chant a rhyme from beginning to end. Clap the rhythm of the rhyme. Create a melody for the rhyme by asking one child to play any pitches she or he wishes; alternate lines

with a second child as demonstrated in the program. The children can experiment alone in the tune shop, in pairs, or as a class.

- On bells or glasses, play a melody that moves in an upward or downward direction. Have children move their bodies up or down as pitches move up or down. Vary the tempo of the pitch movement: fast then slow.
- Have children choose various percussion instruments to use in accompanying rhymes. Learn the "Pitter Patter Rain Drops" chant:*

  Pitter, patter rain drops,
  Splitter, splatter rain drops.
  Windshield wipers, windshield wipers,
  Swish! Swish! Swish!

  Clap it, move to it, say it loudly, softly, slowly, quickly. Let children choose their own tempo or dynamic level to practice decision making. Remember that any song or rhyme can be varied by changing *tempo*, *dynamics*, or *pitch*.

In the rhyming corner

Hickory dickory dock,
The mouse ran up the clock.
The clock struck one,
The mouse ran down,
Hickory dickory dock.

Keep the steady beat of the rhyme by striking a wood block with a drumstick. Use the triangle to play the rhythm pattern. Say the rhyme fast—say it slowly. Say it loudly—say it softly—whisper it.

If you have a metronome, set it at a slow or fast tempo to establish the beat. Make the rhythm fit the beat.

In the tune shop

Wood block, drumstick, metronome, glasses, pitcher, water, mallet or spoon to strike glasses

The Pet Shop

The Story . . .

The pet shop, "The Cat's Meow," is introduced in this program. Mr. Jingle discovers five little puppies in a basket at Jan's door. He calls Jan to the door and takes the puppies into her house. Shannon and Joey are excited over the abandoned pups. Skipper joins them as they sing about the antics of other puppies they have known. The lovableness of animals is focused on in the song "Little Sacka Sugar." The autoharp and guitar are introduced as harmony instruments to accompany songs. Skipper and Jingle leave, and Jan and the children spark imaginations with their version of "Talk to the Animals." The children and Doc (their dog) join Skipper in the Tune Shoppe for a "Skipper's Tune Shoppe Special," which features a "sound story." Skipper plays sounds for the children and the viewers to identify.

The Reasons . . .

Learning to care for animals and learning about Jan's pet shop are two of the purposes of this program. Auditory focus, memory, and sequencing are important aspects. Children

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are led to reconstruct events from the sounds that happened during those events. Chordal instruments like the guitar and autoharp can help children improve their listening skills and develop better coordination and small muscle control.

The Big Ideas . . .

In social & personal growth

Caring for animals.

Imagining what it would be like to talk to animals.

Practicing listening skills such as auditory focus, discrimination, sequencing, and auditory memory.

In music

Timbre: Hearing the guitar and autoharp used as harmonic accompaniment.

Duration: Keeping the beat by pretending to strum the autoharp.

The children will be encouraged to:

Listen to identify the various sounds and songs recorded by Skipper.
Move—Strum with a steady beat on imaginary guitars and autoharps to accompany the song "Five Puppies."
Sing "Five Puppies" and "Little Sacka Sugar."
Play the autoharp.

And the Beat Goes On . . .

- After a movement warm-up with mirroring, stretching, and bending, ask the children to name some of their favorite animals. As each animal is suggested, talk about the way the animal moves, and let children move as it does. Try to contrast large, heavy animals with small, light-footed animals.
- Learn to sing "Five Puppies," "Little Sacka Sugar," and "Talk to the Animals."
- Invite someone who plays a guitar to the class to perform for the children and sing with them. Let the children strum the guitar while the performer holds the guitar and changes chords. Encourage children to feel the vibration in the body of the guitar.
- Place an autoharp in the classroom tune shop. Mark with tape the three chord bars used in "Five Puppies." Sing the song and have children strum while you push the bars, as demonstrated in the program. With practice, some children may be able to push chord bars and strum to accompany singing.
- Acquire a classroom pet like a guinea pig, gerbil, or fish. Let the children be responsible for caring for the pet. Encourage them to help in caring for pets at home and to share things about their pets with the class.
- Take a "sound walk" through the school with a tape recorder. Record various interesting sounds. Return to the classroom, play the tape, and have children identify the sounds. Let small groups of children record sounds in the tune shop for other children to identify. Classify the sounds—high-low, fast-slow, loud-soft, singing-ringing, etc. Take a tape recorder with you on a field trip. Return to the classroom and identify the sounds.
- Use the overhead projector as a light source and project shapes of animals that children have made by tearing construction paper. Place the projector far from the wall or screen so that the projected visual image will be large.
- Put various common animal sounds on tape. Identify animals making the sound. Then make series of two, three, and six animal sounds. Ask children to recall sounds in sequence.
- Obtain a recording of whale sounds. Whales seem to communicate with these sounds. Ask the children to imagine what whales talk about.

In the rhyming corner

To market, to market to buy a fat pig.
Home again, home again, jiggity jig.
To market, to market to buy a fat hog.
Home again, home again, jiggity jog.

Chant the rhyme with a strong accent. Sway as you chant. Choose instruments to play the rhythm "fat pig," "jig," "fat hog," and "jiggity jog."

Play a "Can You Guess the Rhyme?" game. Play the rhythms of the four rhymes used thus far. See if the children can identify each rhyme by listening to the rhythm pattern.

Let the children take turns leading the game.

In the tune shop

Autoharp, tape recorder

Curing the Grumpies

The Story . . .

The program opens with Skipper cheerfully working at the fountain, while Joey and Shannon dreamily imagine shapes in cloud formations. Jan interrupts by crossly commanding them to come inside and finish their work in the pet shop. Skipper suggests that being grumpy is not the way to approach daily responsibilities. He decides that "Dr. Skipper" will come to the rescue with his musical first-aid kit and stethoscope. He enters the pet shop and leads Jan and the children through several experiences to change their grumpy behavior. He checks the rhythm pattern of their heartbeat, and they listen too. He encourages them to tune in to themselves and to the world around them, helping them to realize that their lives are unique and that the sound of the voice can convey many feelings and emotions. Skipper plays a tape recording of different voices while the children identify the kind of sound each person is making. The children then experiment with their own voices, reciting rhymes and making their voices go high and low, expressing a range of pitch and emotion.

The Reasons . . .

Focusing on the voice itself and exploring how rhythm is a part of the physical world around the child should heighten the child's awareness and self-concept. Also, the classroom environment can be made more pleasant if children can learn to cooperate in taking care of their environment and in speaking pleasantly.

The Big Ideas . . .

In social & personal growth

Listening to heartbeats.

Exploring the creative, expressive change of the speaking and singing voice.

Learning how children are alike and how each is different from a neighbor.

Learning that each voice is unique, like a fingerprint.

Discriminating among the emotional qualities and timbres of voices and percussion instruments.

Observing that the sound of the voice can send messages that are happy or sad, cooperative or uncooperative. "Don't let your voice catch the grumpies" is the message.

In music

Pitch: Listening for pitch direction—up and down, stepping up and down, repeating pitches.

Duration: Clapping the rhythm of "Alike and Different."

Timbre: Identifying instruments and voices by the sounds they make.

The children will be encouraged to:

Listen—Identify rhythms found in life. Name different instruments by the sounds they make.

Move—Slap legs to the rhythm of "Alike and Different."

Sing along with "Whistle While You Work." Echo the words and rhythm of "Alike and Different."

And the Beat Goes On . . .

- Learn to sing Skipper's song "Whistle While You Work." Use the song as a cue for putting things away or cleaning up after a messy activity.
- Play the game "Alike and Different." Ask pairs of children to identify how they are alike and different. Recite the verse with them, using leg slaps or instruments to play the rhythm, and then explore likenesses and differences. Repeat the verse and ask two other children to answer. Repeat the game until all have participated.

  Encourage the children to notice different categories of likenesses and differences. Extend visual discrimination by offering several items—some identical, some different, e.g., three leaves (two oak and one maple). Use the same procedure with sound patterns. Play two simple rhythm patterns, or sing three pitches—then repeat them, asking children whether they are alike or different. Vary the problem.
- Create melodies for the verse "Alike and Different," using two or three melody bells.
- Let each child record his or her voice reciting a Mother Goose rhyme, exploring a wide range of pitch or emotion. Let the class identify the emotion expressed by each child. Explore dynamics, range, mood.
- Let children listen to their own heartbeats with a stethoscope or cardboard tubes from paper towels.
- Discuss rhythms in life—trains, the ocean, footsteps, the seasons, bird songs, horses trotting or galloping.
- Let the children create different ways for feet to make rhythms. How many ways can feet move? In a large open space, explore ways to move: fast, slowly, quietly, on tiptoe, sliding, skipping, marching, skating. Set foot sounds to appropriate musical accompaniment.
- Use other body parts to make rhythms, such as hands, finger tips on table tops, tongue clicks, voices. Ask one child to create a rhythm and have the class imitate it.
- Sing pitches for children to echo. Use skips, steps, and repeated notes as Skipper demonstrated.

In the rhyming corner

Three little kittens lost their mittens,
And they began to cry,
"Oh, mother dear,
We very much fear
That we have lost our mittens."

"Lost your mittens!
You naughty kittens!
Then you shall have no pie."
"Mee-ow, mee-ow, mee-ow."
"No, you shall have no pie."

Read the rhyme. Help children use their voices in expressive ways to assume the roles of mother cat and kittens. Record the rhyme as a class activity. Let individual children record the rhyme in the classroom tune shop.

In the tune shop

Assorted rhythm instruments, tape recorder, stethoscope or cardboard tubes

It's Halloween

The Story . . .

It's Halloween night on Strawberry Square. Skipper is on the dark street dressed as the Great Pumpkin. Jan enters as the Fat Old Witch, helps the children learn a song about a witch, and shows them how they can improvise a chorus for the song that includes music and movement. The Great Pumpkin (Skipper) reads a poem about the witch in a flying machine, a poem to help children with position words. Jingle, dressed as a black cat, does a tune that helps children with auditory focus, discrimination, and memory. Viewers must determine how many times a bell is struck. Joey and Shannon enter with rhymes to spark imaginations and to stimulate verbal and nonverbal communication. Many of the viewer participation activities are in the realm of creative dramatics.

The Reasons . . .

Halloween is the time of the year to capitalize on the imaginations of children. Costumes, masks, creative dramatics, music improvisation, poem creation—all can help develop the skills of young children. The songs and rhymes presented in this program are easy to learn and lend themselves to movement, creativity, and dramatization. Communication skills and auditory memory skills are reinforced by the activities in this program.

The Big Ideas . . .

In social & personal growth

Developing the child's imagination.

Participating in games to stimulate oral communication.

In music

Duration: Identifying the beat sequence in "Chicamy."

Timbre: Experiencing the sounds of the gong and resonator bell.

The children will be encouraged to:

Move according to the position words in the poem "Fat Old Witch in a Flying Machine."

Listen to the songs "I Am a Fat Old Witch" and "Chicamy, Chicamy, Craney Crow." Count the number of times the bell is struck in "Chicamy."

Sing the songs presented, and speak the rhythmic verses.

Play bells and percussion instruments.

And the Beat Goes On . . .

- Gather props to add to the excitement of Halloween and to stimulate imagination and communication.
- Make one or more witch's hats from black felt or construction paper. Make a cape from black cloth or dye portions of muslin sheets to use for witch's capes. Carve a large pumpkin face to represent the Great Pumpkin. Collect several flashlights to use with the "Goblins and Ghosties" game. With these properties you can encourage the following experiences.
- Learn to sing the song "I Am a Fat Old Witch." Let children wear the witch's hat and cape and improvise a spooky "oo-oo" at the appropriate place in the song. They can also choose percussion instruments to accompany the spooky "oo-oo" parts or play a glissando on the bells or piano. (To play the glissando on the bells, place a mallet on the lowest note and run the mallet quickly over all the bars, up and down. On the piano keyboard, use the index finger to create a similar effect.)
- Learn the rhyme verse "Goblins and Ghosties." Darken the room. Choose one child to be the leader. The leader will make an ugly face and then shine the flashlight on it from below. The rest of the class should imitate the ugly face. Use the drum or bells to

establish a steady beat during the verse. Take turns, allowing several children to lead the game.

- Darken the room. Place the lighted jack-o-lantern on a small table or desk. Say the verse "Tell the Great Pumpkin Your Name" and let the children tell their names.
- Learn to sing the song "Chicamy, Chicamy, Craney Crow." The teacher can strike a bell or drum one to twelve times after asking the question "What time is it, old witch?" The class can keep the steady beat while singing, by clapping, finger clapping, or slapping the legs.
- Choose a favorite Halloween story. In small groups create spooky sounds with the voice and with found sounds to add to the drama of the story. Tape record the story with sound accompaniment. Share it with other children.

In the rhyming corner

Little Miss Muffet
Sat on a tuffet
Eating her curds and whey.
Along came a spider
And sat down beside her
And frightened Miss Muffet away.

Sway on the main accents of this rhyme. Clap the rhythm while swaying.

Divide the rhyme into two equal phrases. Select three to five bells (C D E or C D E F G). Play the rhythm of the first phrase on the bells as a question. Let several children create melodic answers for the second phrase. Act out the rhyme.

In the tune shop

Drum, maracas, gong or cymbal with mallet, found sounds that are "spooky"

Props: witch's hat, black capes, jack-o-lantern, flashlights

The Stranger

The Story . . .

Joey, Shannon, and friends are playing a game called "The Wonder Ball." The friends become upset when they are "out" and leave abruptly. Joey and Shannon, at loose ends, wander over to the broken-down planter filled with weeds. Shannon suggests planting flowers in the planter, but Joey protests that "flowers are girls' business." A stranger who has been observing them interrupts the children to tell them that caring for the earth is everyone's responsibility. He helps them imagine all that it takes for a seed to grow by leading them in a dramatization of the growth of a seed. At the end of the movement piece the children show what they have learned by sharing the song "Flowers Won't Grow." The stranger shares with them his ideas about what a wonderful place Strawberry Square could be. The children are concerned about his sadness and call Skipper and Jingle to meet him. He tells his story. His name is John Redfeather; he used to live on Strawberry Square; his business was a plant shop, which he had to close when the Square fell into bad times. Everyone becomes quite excited about finding ways to help John return to the Square, reopen his business, and help Strawberry Square.

The Reasons . . .

Cooperation and rhythmic exploration are the focus of the game "The Wonder Ball." Taking turns, sportsmanship, and accepting unexpected results are three important social and personal issues introduced for discussion. Stereotypical sex roles also need to

be explored, as these attitudes are shaped and felt at this age. The character John Redfeather, a Native American, will be the one to help everyone explore the concept of caring for the earth.

The Big Ideas . . .

In social & personal growth

Cooperating in playing games, taking turns, being a good sport, and accepting unexpected results.

Enhancing the environment and caring for the earth.

Examining male and female roles in planting flowers.

In music

Duration: Keeping a steady beat with the song "The Wonder Ball."

Pitch: Learning to sing the melody "The Wonder Ball."

The children will be encouraged to:

Move—"Throw the ball" on the main beat of each measure in the song "The Wonder Ball." Dramatize the growth of a seed.

Sing along with "The Wonder Ball."

And the Beat Goes On . . .

- Use this program to stimulate a discussion about caring for the earth. Make plans with children to create a plant shop corner in the classroom. Help the children learn how to care for plants themselves. If possible, plant a small tree or bush on the school grounds or provide a plant for the school office and care for it.
- Plant some seeds and watch them grow. Children could count leaves, flowers, and birds and measure growth. Children from farm families could be encouraged to share about how their families care for the earth, irrigating, plowing, fertilizing, planting, harvesting. Perhaps a field trip could be planned to a nearby farm.
- Encourage both boys and girls to plant and care for flowers. As John Redfeather says, caring for the earth and making the earth beautiful is everyone's responsibility.
- Discuss the importance of cooperative play. How did Joey and Shannon feel when their friends got angry and went home?
- Play "The Wonder Ball" game with a beach ball. Those who are "out" can sing and keep the beat with drums or sticks or with the action that goes with the song. Children can play Wonder Ball while seated in a circle.
- Learn to sing the song "Flowers Won't Grow."
- Take the class on a tour around the building, school yard, and block, looking for trash to pick up. Perhaps small groups could be assigned as the "trash patrol" for the room and building.
- Learn to sing the song "What a Wonderful Place." Sway or "skate" to the rhythm of the song.

In the rhyming corner

Mary, dig the garden.
Billy, plant the seeds.
We'll all use the hoe
So we won't have weeds.

Chant the rhyme slowly. Use vigorous digging and hoeing motions to keep the beat. Create a melody for the rhyme with C D and E resonator bells.

In the tune shop

Resonator bells

9 Thanksgiving

The Story . . .

The folks on Strawberry Square have asked John Redfeather to return on Thanksgiving Day with his suitcase. He enters the street with hesitation. The group surprises him with the news that they have raised the money from their savings accounts to help him open his shop. Their plans are to celebrate Thanksgiving together and to celebrate John Redfeather's coming. The songs promote the idea of sharing and planning celebrations together in simple, but joyous ways. A sensory awareness activity is introduced with a song about strawberries, the fruit that turns out to be their Thanksgiving feast. The program ends with the viewers stamping and clapping with the song "Thanksgiving Is Near."

The Reasons . . .

The purpose of this program is to provide the opportunity for the children to explore the concept of celebration in all its universal elements—elements that cut across race, religion, nation, and culture. The idea of sharing and doing things for each other; giving thanks; using music, dance, and art to express feelings; and the sharing of food are common to all cultures.

The Big Ideas . . .

In social & personal growth

Exploring the elements that make up a celebration.

Exploring the idea that gifts can communicate love and appreciation—that giving and receiving are a part of life in many kinds of ways.

Exploring the idea that gifts can be simple things.

Using the five senses to explore strawberries. (Have some strawberries or other fruit on hand for the children to taste with the Strawberry Square characters. Give each child a napkin and several pieces of fruit before the program begins.)

In music

Duration: Stamping and clapping to the beat under Jingle's direction to the song "Thanksgiving Is Near."

Style: Listening to several musical styles: a gospel song, "Sisters and Brothers"; a Shaker tune, "Simple Gifts"; a song in Irish folk style, "Strawberries Ripe"; and a song in country-western style, "Thanksgiving Is Near."

Tempo: Contrasting the slow tempo of "Simple Gifts" and "Strawberries Ripe" with the fast tempo of the Thanksgiving song and gospel song.

The children will be encouraged to:

Move—Stamp and clap to accompany "Thanksgiving Is Near."
Listen to several styles of music and contrast the tempo of slow and fast songs.
Sing "Simple Gifts," "Strawberries Ripe," "Sisters and Brothers," and "Thanksgiving Is Near."

And the Beat Goes On . . .

- Learn to sing the song "Simple Gifts." Let children move with scarves in a gentle, flowing way to help children feel the slow, sustained style of this song. Move the scarves in slow circles, low and at the side. Large strips of elastic or stretch jersey can also help children sway to the beat. The ends of the elastic or stretch jersey, cut in three-inch widths, can be connected or tied together, creating circles of elastic or jersey in sizes that can accommodate from five to fifteen children. Long strips can also be used. Be sure that there is one child in each circle who can keep the beat. Others who cannot will be gently guided.

- Learn to sing "Thanksgiving Is Near." Practice doing a stamp/clap to the music. Begin slowly; then gradually increase the tempo. Help children to contrast the tempo of "Thanksgiving Is Near" to the slow tempo of "Simple Gifts." Plan a special celebration with the class. Decide what or who is to be celebrated. Plan food, a special movement activity, favorite songs, decorations, and simple gifts. Create banners or special flags. Have a parade with rhythm instruments adding to the pageantry. Share the celebration with another class or other special persons.
- Encourage children to share their holiday traditions with the class—favorite foods, activities, songs. Do their families share in food preparation? How? What can children do to share in food preparation or in getting ready for company?
- Learn to sing "Strawberries Ripe." Sway to the beat. Accompany this song with the autoharp.

In the rhyming corner

Jack Sprat could eat no fat.
His wife could eat no lean.
And so betwixt the two of them
They licked the platter clean.

Half of the class can clap Jack's line and the other half can clap the wife's line. The entire class can clap the last two lines.

Ask one child to choose a percussion instrument to represent Jack. Ask another child to choose an instrument to represent the wife. Have them play the rhythm of the first two lines on the instruments. Ask one child to play the rhythm of the third line on a G resonator bell and another child to play the rhythm of the last line on a C bell.

In the tune shop

Rhythm instruments: drum, cymbals, sticks; G and C resonator bells

Skipper Gets a Piano

The Story . . .

Jan, Shannon, and Joey are singing and playing a game song when the program begins. The game reinforces the position words front, back, and side, and keeps a steady beat. Sounds from a piano inside the Tune Shoppe interrupt the game; Jan and the children investigate and discover that Skipper has a piano! Skipper helps the children explore position words on the keyboard—high, middle, and low. Shannon creates a variation on "Circle Round the Zero" with a game called "Skip Around the Piano." John Krause, a pianist and composer, comes to the Tune Shoppe and delights everyone by performing at the keyboard. John helps Skipper with a "Tune Shoppe Special," and everyone joins in games with the piano, listening for loud-soft, fast-slow, high-low, upward-downward. John shows how music can tell a story by performing Copland's "The Cat and the Mouse," a composition that contains all the expressive musical elements in the lesson.

The Reasons . . .

Many musical elements can be explored by children at the keyboard. The wide range of pitches and dynamic potential make it possible to create games to illustrate these concepts. Direction (upward-downward) can also be demonstrated by adults and explored and performed by children. Basic elements of high-low, fast-slow, loud-soft, and upward-downward should be explored on a regular basis with all children in primary classrooms. John's performance of "The Cat and the Mouse" is a good introduction to the concept that these musical elements can be used to tell a story.

The Big Ideas . . .

In social & personal growth

Experiencing through the game "Circle Round the Zero" the position words front, back, and side.

Learning how position words like high, low, and middle apply to the piano keyboard.

Being introduced to the inside of a piano—seeing a little bit about how it is put together.

Discriminating between high and low, fast and slow, loud and soft sounds on a piano.

Practicing motor skills involved in skipping and hopping. Playing listening games built around the keyboard.

Listening to a story about a cat and a mouse told through music for the piano.

In music

Duration: Listening for fast and slow.

Pitch: Listening for high and low.
Exploring high, middle, and low registers of the keyboard.
Listening to "The Piano Is a Wonderful Thing."
Hearing "Circle Around the Zero" changed to "Skip Around the Piano."

Dynamics: Listening for and identifying loud and soft qualities of music.

The children will be encouraged to:

Sing "Circle Round the Zero."
Move—Clap lightly while the game is played.
Listen to the piano to identify high and low, loud and soft, fast and slow music.

And the Beat Goes On . . .

- Play the "Circle Round the Zero" game. Tap shoulders, knees, head, arms, etc.
- Change the game by skipping around the piano and finding high-middle-low as modeled in the program. Children can play any notes they wish as long as they are in the high, middle, or low register of the keyboard.
- Explore the keyboard with children. Give them simple directions to follow:
  With your index finger play any three notes in the high register of the piano. Play two notes in the middle of the keyboard.
  Let children give each other directions, choosing the number of notes and the register of the keyboard to be used.
- Play notes in various registers and let children identify high-middle-low. Play several notes that step or skip downward or upward. Let children listen to identify which direction the pitch goes, and whether it steps or skips.
- Invite someone from the community—or perhaps a teacher or parent—to perform on the piano for the class. Help children identify whether the music is loud or soft, fast or slow.
- Learn to sing "The Piano Is a Wonderful Thing."

In the rhyming corner

Hot cross buns,
Hot cross buns,
One a penny, two a penny,
Hot cross buns.

Say the rhyme slowly in rhythm with a steady beat. Clap the rhythm. Sing the common tune used for this rhyme.

Shape the pitch direction in the air with your hand, with high to the right and low to the left. Number the fingers of the right hand 1 (thumb), 2, 3, 4, 5.

Play the song in the air: 3 2 1, 3 2 1, 1 1 1 1, 2 2 2 2, 3 2 1.

Play the song on a hard surface. Go to the piano. Find any of the groups of three black notes. Play "Hot Cross Buns" using first, second, and third fingers of the right hand.

In the tune shop

Tape recorder, resonator bells to use with "Hot Cross Buns"

11 Tell Me a Story

The Story . . .

Skipper, Jan, Shannon, Joey, and John Krause are still at Skipper's, gathered around the piano. Shannon wonders what it would be like to be a composer like John. Then the fun begins when John and Skipper convince the children that they can make their own music tell a story. The story of the Gingerbread Man is told with everyone joining in to create sounds on the piano to help portray setting, character, and action. John Redfeather joins the group to ask for some help with his plants. The scene moves to his plant shop where Joey and Shannon help carry plants and water them. John gives Shannon and Joey a conch shell from the ocean that "makes" sounds. John says that the shell tells a story just as the piano does; however, the shell's story is of the sea, the waves, and the wind. The viewers are involved in singing and moving to the music "Little Shell," as Shannon explores the story the shell has to tell.

The Reasons . . .

The program builds on the idea that children can improvise simple ideas and sounds at the keyboard to portray setting, character, and action as a story is told. The story of the Gingerbread Man was chosen because it is a favorite of children and can help them practice sequencing, an important skill. The song "Little Shell" helps stimulate imaginative play.

The Big Ideas . . .

In social & personal growth

Practicing sequencing skills through the story of the Gingerbread Man.

Observing how the piano can portray character, setting, and action.

Imagining the sounds in the conch shell, and listening to a real shell.

Moving arms, head, and body in a sustained expressive way.

Using voice, body movement, gestures, and facial expressions to communicate actions and feelings of characters within a story.

In music

Pitch: Hearing how improvised high and low sounds can portray characters and action in a story.

Duration (tempo): Hearing how improvised fast and slow sounds can portray characters and action in a story.

Style: Hearing how style in music can portray setting, character, and action.

Timbre: Becoming acquainted with the piano as a source of expressive, creative sound.

Becoming aware of how the timbre of the voice can be changed to add emotion and characterization to a story.

The children will be encouraged to:

Sing the song "Little Shell."
Move—Sway and mirror "Little Shell."
Listen to piano sounds help tell the story of the Gingerbread Man.
Play—Experiment with voice and body movement and gestures to take on the role of story characters.

And the Beat Goes On . . .

- Learn to sing "Little Shell." Let one child sing the song while others echo the melody. "Little Shell" has a sustained quality. Use other music that is quiet and sustained, and create sustained movement with scarves and elastic or jersey.

- Using the tape recorder, explore ways to create ocean sounds with the voice. Add bird calls and make your own ocean environment tape.
- Acquire a conch shell for the children to see and listen to.
- Take the children on a nature walk to find small beautiful rocks or other natural things. Create a "Wonderful Place" plant shop in the classroom. Let children contribute small plants and share in caring for them.
- Tell a favorite story or nursery rhyme that has repetitive sequencing and interesting characters. From your resource of percussion and melody instruments let the children choose instruments to represent characters and action.
- Help the children tell the story of the Gingerbread Man. Choose instrument sounds to represent the characters. Create any number of animal characters for the story.

In the rhyming corner

Have you heard the grass grow
And green trees sing?
I have—you have,
But only in the spring.

Say the rhyme slowly and softly with wonder and excitement. Let the words suggest pitch direction on instruments and create a movement piece to improvised music based on the pentatonic scale. (The black keys on the piano make a pentatonic scale.)

In the tune shop

High-sounding instruments such as finger cymbals and C D E B A bells, a wide variety of drums and clackers, strips of filmy cloth scarves, stretch jersey strips or elastic to use with movement activities, conch shell, tape recorder

A Gift For Skipper

The Story . . .

The program begins where the previous one ended. John gives Shannon a lovely shell. Shannon is a little upset because she doesn't have a gift in return for John, but he explains that their help in caring for the plants is a great gift. The meaning of giving and receiving is explored by John and the children, and the song "Giving and Receiving" is sung. Joey suddenly announces that he knows someone who needs a gift—Skipper! Skipper needs to know how much everyone appreciates his help and "full of joy" presence. Jingle enters just in time to help the group work out a plan for Skipper's gift. The scene then shifts to Jan's home where everyone is busy baking a johnny cake for Skipper. The "Johnny Cake" song, shared with the viewers, gives them a chance to enter into the celebration too. A festive air is everywhere. Skipper arrives early and is amazed at what his friends have done for him and their gift of a topiary tree. After everyone explains to him why they are having a celebration, Skipper announces that his "heart's sure makin' happy sounds!" The program closes with Skipper singing the song "Thank You Very Much." Viewers and the Strawberry Square crew join in for a festive conclusion.

The Reasons . . .

The concepts of caring, sharing, giving, and receiving are important for young children to learn. This program will be viewed near the Christmas-Hanukkah season, and although specific themes of these holidays are not used, the philosophical and celebrative aspects of the program will tie in well with these holidays. The "Johnny Cake" song may be used in the classroom in its original "Christmas" form (Silver Burdett, *Music—Early Childhood Book*) or as it is in the program. The song lends itself to creative work, with the timbre of different instruments filling in the silences with sound.

The Big Ideas . . .

In social & personal growth

Exploring the meaning of giving and receiving, caring and sharing.

Exploring the nature of a conch shell and a topiary tree.

Observing several ways people can show appreciation for others: gift giving, preparing special food, sharing special songs and dances.

In music

Pitch: Listening to the song "Giving and Receiving."
Listening to the song "Let's All Bake a Johnny Cake" and joining in the singing.
Listening to the song "Thank You Very Much."

Duration: Filling the silence in the "Johnny Cake" song with Latin rhythms played on maracas, claves, etc.

Style: Hearing a song in the Latin American style.

The children will be encouraged to:

Sing "Let's All Bake A Johnny Cake" and "Giving and Receiving."
Move—Sway to the song "Giving and Receiving." March to the song "Thank You Very Much."
Create—Bake a johnny cake.

And the Beat Goes On . . .

- Sing "Let's All Bake a Johnny Cake." Substitute children's names for Skipper, Jingle, and the others. Substitute other words, too, for "bake a johnny cake," such as "go on a walk," or "go to recess."
- Choose instruments from the tune shop. Let children play on the four silent beats of "Let's All Bake a Johnny Cake."
- Provide large sheets of paper and crayons. Ask the children to create pictures of their favorite celebration and present them to their "secret friends." Assign new secret friends.
- Learn to sing "Thank You Very Much." This is a song with percussive, march-like rhythms. March to the song as you sing. Plan a celebration. Let the children choose someone to whom they would like to show appreciation and thanks: the principal, janitor, mothers, fathers, friends. Plan some songs, food, dances, and a special "simple gift." Build on the ideas developed through the Thanksgiving celebration program.
- Provide ingredients and simple directions for making a johnny cake. Allow the children to measure and mix the ingredients. Bake the cakes and use them in a planned celebration with songs and dancing.

In the rhyming corner

Christmas is coming.
The goose is getting fat.
Please give a penny for the old man's hat.

Say the rhyme slowly until learned, and then say it very quickly, articulating the words clearly. Accent the "t" sounds. Help the children use their lips and tongues to make consonants clear.

Accompany with jingle bells or finger cymbals.

In the tune shop

Jingle bells and finger cymbals (Bells will make a very festive sound to add to the holiday season.)

13

Circles, Squares, Triangles and Things

The Story . . .

Skipper helps the children identify shapes found in Strawberry Square. Recognizing that movement can reinforce learning, Skipper takes the Strawberry Square crew through creative movement activities in which shapes are painted in the air with body parts and with streamers. Stretch jersey is introduced as another creative tool to use in making shapes. Skipper's "Shapes Are Everywhere" song leads the group to outline shapes on the Square with ribbon streamers. A movement dramatization adaptation of Anne Barlin's "The Toy Tree" shows yet another way that children can participate in creative movement as a story is told.

The Reasons . . .

To move is to learn. Young children need plenty of time to explore the meaning of words and to collect a wide variety of sensory experiences on which to build their idea of the world. Movement activities such as those modeled in this program can help children discover the broad range of expressive movement of which the body is capable. Self-awareness and body image will grow and expand as a result of continued movement activities that stretch the child's motor skills while stimulating the child's imagination. Music shapes and directs the quality of movement. Movement sharpens perception of the musical qualities of tempo and style.

The Big Ideas . . .

In social & personal growth

Increasing body awareness along with shape awareness through movement activities.

Imagining characters in the story about the toy tree and moving along with Skipper and the Strawberry Square crew to create those characters.

Identifying shapes in the Strawberry Square environment. Outlining shapes with streamers and stretch jersey strips.

In music

Pitch: Exploring melody through singing "Name the Shape" and "Shapes Are Everywhere."

Duration: Keeping the beat by outlining or "painting" shapes in the air.

Style: Hearing different stylistic qualities in the music that accompanies "The Toy Tree" and moving to express those qualities.

Timbre: Listening to the timbre of different instruments that characterize things on the toy tree.

The children will be encouraged to:

Sing "Name the Shape" and "Shapes Are Everywhere."
Move—Outline shapes in the air by using elbow, nose, knee, and tummy.
Create and Play—Improvise movements to fit the characters in "The Toy Tree."
Listen to the story of "The Toy Tree."

And the Beat Goes On . . .

- Learn to sing "Shapes Are Everywhere." Take the children on a walk through the school. Search for shapes in clothes, shoes, books, houses, sidewalks. Carry your shape searches out into the neighborhood. Then make circle collages, or square or triangle collages. Classify cut-out shapes: big circles, little circles, etc. Create a new melody for "Circles, Squares, and Triangles."

- Obtain strips of stretch jersey or elastic and tie them together in a large circle. Let individuals or small groups make shapes with jersey. Move the shapes through the air—high or low, in a sustained or accented way. Sit in a large circle, holding the elastic in both hands. Play rhythmic music and pass the elastic from hand to hand while keeping the beat. Hold the elastic in both hands and do a swimming motion, first one hand, then the other. Try other movements.
- Use bodies to make different shapes, individually or in pairs. Use bodies to make letter shapes. Join letters together to create simple words.
- Paint shapes in the air with different parts of the body. Choose rhythmic, accented styles of music.

In the rhyming corner

Circles, squares, and triangles grow
On the topiary tree.
Circles, squares, and triangles grow—
Name a shape for me.

Chant or sing the rhyme, keeping a steady beat. Let one child be the leader and call out a shape for others to find in the room.

In the tune shop

Stretch jersey strips tied together to make a circle, long strips of elastic fastened together, dowel rods with ribbons or scarves attached

A Trip To the Forest

The Story . . .

John Redfeather has promised to take Jan, Skipper, and the children on a picnic to a special place. The program opens as they all gather in the Square and check through the list of foods they are taking. The viewers are asked to join with Skipper, Jan, and the children in singing "Goin' On a Picnic." At the picnic site, near dusk, John begins to tell everyone the story of how Indian music came to be. He shares with everyone the corn dance, friendship dance, and eagle dance. He also helps everyone to understand that Indian music is based on nature and living things. Rhythms come from the heartbeat, and dance is derived from the natural movement of plants and animals.

The Reasons . . .

Native American music is often misunderstood; therefore, an important goal of this program is to promote intercultural understanding. Vincent St. Cyr, a member of the Winnebago tribe in Nebraska, served as a consultant for this program. Native American music takes its basic rhythm from the heartbeat, and melodies are improvised, mainly in a downward direction using the pentatonic scale.

The Big Ideas . . .

In social & personal growth

Learning about Native American culture and the strong relationship to nature held by all Native American tribes.

Observing how the corn dance and eagle dance are based on the movements of plants and animals.

Learning the symbolic meaning of the circle and the origin of the drumbeat in Native American music.

Exploring how the Native American friendship dance is related to the circle, symbolizing never-ending friendship.

"The circle is round.
The world is round.
Friendship is round."

In music

Pitch: Listening to "Goin' On a Picnic," to the song that accompanies the friendship dance, and to "The Eagle and the Hawk."

Duration: Hearing how the drum beat sounds like a heartbeat.

The children will be encouraged to:

Sing "Goin' On a Picnic."

Move their feet in their own personal space as John Redfeather models in the friendship dance.

And the Beat Goes On . . .

- Learn to sing the "Goin' On a Picnic" song. Let the children make up other words for food to take on a picnic. Use the bells to accompany the "Did you bring the hot dogs?" part.
- Create your own Native American music. Find an old bass drum. Place it flat on the floor. For beaters, cover wooden spoons with cotton; wrap string around the cotton to hold it securely. Have one child begin a slow heartbeat rhythm—let several others join in. Using C D E G A bells, or the black keys on the piano keyboard, improvise melodies. Make the patterns begin high and move in a downward direction. Native American melodies traditionally move in a downward direction. Use the question-answer sequence to create songs. The teacher (or a student) plays one phrase, and another student plays an answering phrase. Let the remainder of the class move in a circle in the friendship dance. Rotate, so that all children can have experience with bells, drums, and dance.
- Improvise song melodies too, using nonsense syllables like "Hey Ya Ha." Use the procedure above or have children echo the song phrases you create.
- Perform an eagle dance or corn dance, using the dance in the program as a model.
- Make Indian banners by choosing several Indian symbols found in books and drawing them on large sheets of construction paper or butcher paper with crayons, poster paint, or magic markers.
- Bells and other percussion instruments can be used to accompany songs. Many tribes dance with bells attached to their ankles.
- Choose an animal or plant. Discuss the characteristics of the animal and its movements. Allow children to create their own dance using the movement of the animal or plant as a guide.

In the rhyming corner

Drumbeat, heartbeat,
Tell us how to move our feet.
Voices sing, voices ring,
Dancers move to the
Drumbeat, heartbeat,
Tell us how to move our feet.
Voices sing, voices ring,
Dancers move to the . . . (go back to the beginning and repeat)

Chant the rhyme slowly. Add the drumbeat to the rhyme. Then add the steps to the friendship dance.

In the tune shop

Drums of all kinds, including bass drum, drum beaters, jingle bells, C D E G A resonator bells

Jingle Gets the News

The Story . . .

The program opens with all the Strawberry Square crew playing the game "Dr. Knickerbocker." Jingle arrives with the mail, and "mail call" is held on the square. Jingle reads a letter addressed to him and, to his dismay, discovers he has been transferred to another route. He and the others try to deal with their feelings.

The Reasons . . .

Jingle's announcement that he has been transferred leaves the people in Strawberry Square struggling with this new change in their lives. This program introduces the idea of moving away and explores the feelings of fear, anger, disappointment, and hope. Many young children will have experienced a move and the upsetting feelings that come with leaving familiar neighborhoods and friends. It is important for children to share and talk about their feelings.

The Big Ideas . . .

In social & personal growth

Exploring the ideas of separation, change, and fear.

Talking about the fears connected with moving or the disappointment when friends move away.

Sharing ways to help other people when they are about to move or have recently moved to a new school, neighborhood, or community.

In music

Pitch: Learning the melody to "Mail Myself to You." (Downward direction of last phrase.)

Learning the melody to "Dr. Knickerbocker."

Duration: Keeping the beat to "Dr. Knickerbocker" with claps and leg slaps, while jumping rope and while saying the rhyme.

The children will be encouraged to:

Sing "Dr. Knickerbocker" and "Mail Myself to You."
Move—Clap hands, jump rope, and slap legs to "Dr. Knickerbocker."
Play the last phrase of "Mail Myself to You."

And the Beat Goes On . . .

- Learn to sing "Dr. Knickerbocker." The game can be played in several smaller circles of children. Players can jump in the air at the end or jump quickly down, touching hands to the floor. The last one down then moves to the center and leads the next game.
- Use a jump rope while singing or chanting "Dr. Knickerbocker."
- Learn to sing "Mail Myself to You." Let the children play resonator bells in the descending pattern at the end of the song, as Shannon does in the program.
- Use other rhymes as jump rope chants.
- Let the children share some of their experiences and feelings involved in moving to a new school, neighborhood, or community. Discuss ways to make a new person in the classroom feel at home and welcome. Perhaps a special celebration for newcomers can be planned, a welcome for new children in the school or class.
- Sing to the traditional tune of "Make New Friends":
  Make new friends
  But keep the old.
  One is silver,
  The other gold.

Establish an ostinato (a two- or three-note melody pattern that repeats), choosing any notes from the pentatonic scale. Play the ostinato to accompany the singing.

In the rhyming corner

Sally go round the sun,
Sally go round the moon,
Sally go round to a brand new town
On a Sunday afternoon.

Chant the rhyme. Using bells C D E G A, create melodies in question-answer style.

Substitute the name of a child who is moving away or who is a newcomer.

In the tune shop

C D E G A bells, jump rope

Goodbye Mr. Jingle

The Story . . .

Jingle is walking on his new route, trying to sort out his feelings of separation, and yet carrying the things he learned on Strawberry Square to his new life. As he moves through his new neighborhood, he begins to see what Skipper has been talking about. Music *is* everywhere! He creates a song about feet that carry him down the street. As he sings his new song he attracts a number of interested people who agree to accompany him back to Strawberry Square. The Strawberry Square crew is amazed at his new song; they blindfold him and lead him to John's plant shop with the "Walk and Stop" song. All is ready for a farewell celebration and everyone shares reminiscences. Jingle leaves with a parting thought, "The Music Is You." The Square empties. Skipper then helps the viewers realize how the Square has come to life with everyone's help.

The Reasons . . .

Young children need to see positive adult models handling conflict. Jingle is a good role model as he adjusts to his new life and learns to apply on his new mail route what he learned on Strawberry Square. This program also reviews past episodes, teaches a new song, and ends with a final statement that "The Music Is You."

The Big Ideas . . .

In social & personal growth

Seeing how Jingle reacts to change in a positive way.

Hearing how music can communicate ideas and feelings about life.

Developing locomotor control in starting and stopping.

In music

Duration: Moving rhythmically to the "Walk and Stop" song.
Learning to chant the syncopated rhythm of "Feet."

Pitch: Learning to sing "Feet."

Style: Contrasting the styles of "Feet" and "The Music Is You."

The children will be encouraged to:

Sing "Feet," the refrain of "Friends," "Sisters and Brothers," and "Let a Song Tell a Story."

Move freely to the rhythm of "Feet" and "Friends," and as directed to the "Walk and Stop" song.

Listen to the various musical styles presented in this program: jazz, waltz, gospel, country-western, and folk.

And the Beat Goes On . . .

- Chant the rhyme "Feet." Vary the dynamic levels—begin softly, with a projected whisper, and then make a crescendo (get louder) as you repeat it. Chant while moving rhythmically with finger snaps in a snake dance through the room. Have different children lead the parade. Use the rhyme to help the class move from one area to another.
- Sing the "Walk and Stop" song. Let children suggest many different ways feet can move: walk, tiptoe, slide, gallop, hop, jump, leap, crawl, and run. Suggest other actions: "Turn around and clap three times," "Turn around and stamp three times," or "Touch your toes," or "Swing your arms." Help the children create many variations. Gradually build a long sequence of actions.
- Continue discussing how it feels to move from a familiar house, neighborhood, or community to a new place.
- Collect different kinds of shoes (high heels, boots, slippers, galoshes, tennis shoes, shoe skates). Hold up one kind of shoe and direct children to move through the room in the style of the person who would wear that shoe.
- Trace the children's feet on a large sheet of paper. Create an overlap design by repeating the shoe tracing. Take off the shoe, place paper over the sole, and rub the surface of the paper with a crayon, creating a "rubbing."
- Learn to sing "The Music Is You." Stand in a circle and sway to the music. Move freely to the music. Use this song as an accompaniment for a mirroring activity.

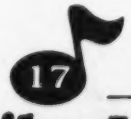
In the rhyming corner

There once was a man with great big feet
Who stamped and stomped as he went down the street.
He met a fine person with teeny weeny toes
And where their feet took them, nobody knows.

Chant the rhyme slowly. Do large stamping movements to represent the man as he went down the street and tiny tiptoe movements for the person he met. Have the class close their eyes, and move without bumping into anyone. Touch a boy and a girl, to signal for them to hide. Then have the other children open their eyes to guess where they are hiding.

In the tune shop

Drums, sticks, finger cymbals to use with "There Once Was a Man"



I Like Me

The Story . . .

Shannon, Joey, and Skipper share memories of Mr. Jingle and express their sadness at his transfer to another postal area. ("Jingle Moved Away") They try to remember the good things Jingle taught them, and they make up a song ("I Like Me") to express those thoughts. Ed, the city maintenance worker for Strawberry Square, appears to brighten their day. He joins the children and Skipper in a lively version of "I Like Me." This activity makes everyone thirsty. Waiting in line at the water fountain, they sing of the frustrations of standing in line. ("Grocery Stores and Bathroom Doors") The program is brought to a happy ending with "Let a Song Tell a Story."

The Reasons . . .

Sadness is often difficult to express. Using music to aid in expressing sadness helps children realize that this emotion is acceptable, as are their many other moods. Patience and taking turns (reflected in "Grocery Stores and Bathroom Doors") are important personal and social skills.

The Big Ideas . . .

In social & personal growth

Enhancing positive self-esteem.

Strengthening motor coordination and sequencing skills.

Strengthening auditory discrimination and memory skills.

Learning the importance of taking turns.

Accepting and dealing with feelings of sadness.

In music

Pitch: Melody direction upward and downward.

Duration: Steady beat.
Rhythm pattern

The children will be encouraged to:

Play a simple rhythm pattern in the hand jive for "I Like Me:"
Move to the steady beat by swaying to the beat and by tapping their toes.
Sing "I Like Me."
Listen to "I Like Me," with all its variations, and to "Grocery Stores and Bathroom Doors."

And the Beat Goes On . . .

- Arrange three musical instruments in a line, such as a triangle, a drum, and a maraca. Play them, or ask a child to play them, in the order in which they are placed. After several experiences with this activity, try a "hide your eyes" game with the instruments. Instruct the students *not* to look as you play the instruments. Then ask for a volunteer to arrange the instruments in the order in which they were played. The child can then play the instruments again to "check" the answer. During each of these games, the terms beginning, middle, and end (or first, middle, and last) should be used consistently and appropriately by both the teacher and the children. For variety, introduce different instruments or other sound sources.
- Each child can create an "I" poster. Cut large pieces of tagboard in the shape of the letter "I." Have the children draw or cut and paste pictures that represent things they can do or things they like to do, or emotions they have felt. You can judge best the types of ideas the children are ready for. Let the children share the "I" posters with other students, teachers, and parents.
- Continue to sing the song "I Like Me." Encourage children to recognize that sometimes laughing, crying, singing, sighing, and being gentle, tough, soft, and rough are aspects of their character—things that make them unique and different and special. Help them recognize and appreciate these feelings and their expression in others.
- Discover the ABA form of "I Like Me." One way to reinforce the concept of form is through movement with the music. For example:
  During the A section, have the children do the hand jive.
  During the B section, have the children sway their shoulders to the beat.
- Provide some opportunity for "wiggles" during necessary line-up times. For example:
  a. Line up in a slow tempo . . . or walk in a slow tempo (or fast tempo, when you have the space!)
  b. Get in line by moving as if you were in a vat of peanut butter up to your chin . . . walking on Jell-O . . . wearing shoes that are too tight.
  c. While standing in line, try keeping the beat to nursery rhymes *(gently)* or simply keep your own beat with some part of the body.
  d. While standing in line, pass the "secret word" from one end of the line to the other. This word could come from a lesson for the day—such as tempo, melody,

rhythm, addition, subtraction—or a word chosen just for fun by the first or last child in line.

In the rhyming corner

3 2 1
Hot cross buns,
3 2 1
Hot cross buns,
1 1 1 1 2 2 2 2
One a penny, two a penny,
3 2 1
Hot cross buns.

Let children discover how "I Like Me" and "Hot Cross Buns" are alike. They share the same rhythm pattern.

Play melodic pattern on bells.

In the tune shop

Melody bells. (It would be nice if you could find a set that uses a ladder; this really helps children get the concept of upward and downward melodic direction.) The children can use bells to experiment on their own with melodic direction, or to play a guessing game: one child plays either upward or downward patterns, and the other child or children identify the direction the pattern followed.

18

Let's Be Flexible

The Story . . .

The day begins with early morning stretches to warm up and flex bodies. The viewers participate in this activity. Ed, the city maintenance worker, appears on the scene, and he is very noisy. A discussion follows about the need for quiet during the early morning stretching. Ed agrees to change his trash route so that loud sounds will not disrupt the early morning routine. The fact that he is flexible is emphasized. Ed then teaches the cast and the viewing audience the "Wiggle Song." During this song, much body movement takes place. In preparation, children are asked to find a personal space, and a music cue is introduced. After Ed leaves, Joey, Skipper, and Jan finish painting the loading dock area of Strawberry Square. ("Painting in the Sunshine") They then visit Shannon, who has been sick with a cold, and share some soft, gentle, restful songs. ("Rag Dolls" and "Lulla Lullaby")

The Reasons . . .

Flexibility is introduced in this program as a positive human quality that enhances social relations and provides the opportunity for freshness and variety in life. In addition to responding rhythmically to stimulative music, children need to experience sedative music and its restful qualities. Recognizing the concepts of dynamic level and tempo is part of this experience.

The Big Ideas . . .

In social & personal growth

Exploring left and right directionality.

Understanding the importance of not exceeding appropriate noise levels.

Encouraging flexibility, physically and socially.

Understanding the importance of maintaining personal space in active classroom activities.

Calming down with music after a period of energetic activity.

Hearing a lullaby in both English and Spanish.

In music

Duration: Using a tempo appropriate to an activity.

Dynamics: Hearing loud and soft sounds.

Style: Hearing a song in Spanish style.

The children will be encouraged to:

Listen for a musical cue for finding personal space. Relax to the "Lulla Lullaby" song.

Move—Wiggle body parts with music. Hop with music. Move bodies into standing and sitting positions as if they were rag dolls.

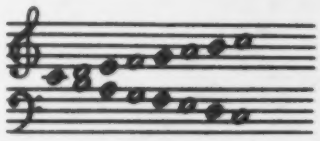
Sing the "Wiggle Song."

And the Beat Goes On . . .

- Tempo—Review the concept of tempo (fast and slow) in music. Brainstorm ways in which we see tempo in everyday life—walking fast to catch a bus, strolling through the park on a spring day. Have the children select a "sound track" for the movements they have suggested in the brainstorming activity. They might bring music from home to share, and perhaps pantomime the behavior with the music.
- Look at a variety of pictures of people in action. Have children describe the tempo of each activity.
- Keep a class record chart of where and when fast movement is appropriate. Do the same for loud sounds.
- Use the rhyming corner verse "Reaching" and the "Wiggle Song" for movement activities. Let the children take turns being the leader.
- Dynamics—Go on a sound walk or a sound search through the school building, or the playground. Classify sounds as loud or soft.
- Use "Lulla Lullaby" as a sedative song to calm the children after games, recess, independent activities, or simply for rest time.
- Point out the tempo and dynamics of any songs that are sung by the children. They may notice that you are using a slow, soft song to calm them down.
- Play "feet paths"—a game to strengthen coordination and left-right directionality. Have children trace and cut out patterns of their shoes—right and left. Use tagboard, or something a little more sturdy than construction paper, but not too difficult to cut. Have the children work in groups of two to four and create feet patterns for themselves or each other. For example: The children take turns placing the feet and "walking out" the pattern. This activity is excellent for coordination, sequencing skill, and memory (if the "feet" are removed before the child steps out the pattern). It is also a good activity to help children understand left/right directionality.

- Continue to use the music cue for finding a personal space and for returning to the original space. Also use the glissando music cue for sitting or standing:

Move to:



Return:

In the rhyming corner

Reach up so high,
Out so far,
Down so low,
And hang just so.

In the tune shop

Bells (glockenspiel). The children can play the glissando or step-wise melodic pattern upward and downward.

Maracas, tambourine, drum, triangle

The children can experiment with many ways to play the instruments—softly, loudly, fast, slow—and should be able to *name* what they are doing. This activity may indeed prompt discussions about appropriate noise levels for specific times of the day, specific areas, specific activities. Children need to realize how making too much noise infringes on the rights of others.

19

Fizzles and Fuzzies

The Story . . .

Joey has difficulty playing the autoharp and displays his anger and frustration. In contrast, Ed easily accepts his limitations and unknowingly helps Joey cope with his. Joey is willing to learn an easier strum (steady beat) with the song "New River Train." This song also provides an opportunity to find rhyming words, and it gives everyone the opportunity to strum an imaginary autoharp and keep the steady beat. The program ends with the introduction of the song "Warm Fuzzies," and the concept of giving and receiving warm fuzzies (compliments) and taking everywhere the good feeling that music and happy thoughts can give you.

The Reasons . . .

As children become more self-reliant, they must be helped to deal with challenge and unexpected outcomes—perhaps failure. In this program the children will see a child and an adult deal with simple challenges and failures. They will also see (and participate in song) how positive interactions improve the climate of human relations. The song "Warm Fuzzies" will continue to reinforce this concept in future programs. Playing with rhyming words is introduced—a flexible and enjoyable way to manipulate language. The children are encouraged to find and share music everywhere, not just on Strawberry Square during their music class.

The Big Ideas . . .

In social & personal growth

Accepting unexpected outcomes.

Giving and receiving warm fuzzies.

Thinking about success and failure.

In music

Duration: Keeping a steady beat, and playing the rhythm pattern:

Pitch: Playing a melody pattern D B G A (see page 42)

The children will be encouraged to:

Move to the steady beat by clapping and by pretending to strum an autoharp.

Sing "New River Train" (and later create new words for this song). Sing the Strawberry Square theme song.
Listen to "Warm Fuzzies" (and play the melodic pattern for the refrain).
Create warm fuzzies to give to friends and classmates.

And the Beat Goes On . . .

- Read and discuss the poem "Alice," by Shel Silverstein (*Where the Sidewalk Ends*, Harper and Row, 1974). The poem cleverly makes the point that you have to try things to grow.
- Read and discuss the poem "The Little Blue Engine," by Shel Silverstein (*Where the Sidewalk Ends*). The poem makes the point that just thinking you can isn't enough. Encourage children to talk about things they have tried that haven't worked out. If this is difficult, they could draw a series of pictures that would show their experience.
- Discuss setting goals. Help the children figure out ways to plan steps to attain their goals.
- Valentine's Day can be a "Warm Fuzzy Day." If your students have Valentine boxes or sacks, keep them for the entire month and share warm fuzzies. You can also encourage recycling of Valentines, cutting and pasting to make new ones, or cutting and pasting words out of magazines and newspapers to create a sentence, a thought, a warm fuzzy for a friend.
- Have a warm fuzzy corner with a tape recorder, where children can go throughout the day to record a message to a classmate. The teacher may need to prompt children to remember everyone in the class and might need to edit the tape.
- The teacher can give warm fuzzy awards, such as "Smile of the Week" or "Good Friend Award."
- After a particularly good day, shake the hand of each of your students as they leave for home. As you shake the hand, press into it a tiny fuzzy pompom. This will be a happy reminder of a good day. You can cut pompoms off the fringe strips that you can purchase in a fabric store.
- Have a different child be the "special person" each day. The special person could have any privileges that seem important to children, such as being first in line, choosing which game to play, taking lunch count, leading the flag salute, choosing a song to sing. Part of the time at the sharing circle or at opening exercises could be devoted to talking about that special person and things she or he does that are appreciated.
- Continue to sing the song "New River Train." You can write the decided rhyming word on the board before you begin, or you can do it spontaneously, as was done in the program. Example:

one	bun
two	clue
three	see

Sing all the way to ten—or even further?

In the rhyming corner

If at first you don't succeed,
Try, try again.
Then you'll know how far
You can go when you
Try, try again.

In the tune shop

Ladder melody bells, and notes:

or D B G A

(from refrain of "Warm Fuzzies")

Finish the Job Key

The Story . . .

At the beginning of the program, Jan sings the second stanza of "Warm Fuzzies" and does a mirroring activity with the viewers. She then asks Joey and Shannon to clean up their room, but they decide to play in the Tune Shoppe before they do what she asks. They leave the Tune Shoppe in a shambles, and proceed to do the same thing to their own room, singing several active verses of "Roll on the Ground." Jan reads the Shel Silverstein poem "Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out" to motivate Joey and Shannon to clean up their room. Skipper locks the Tune Shoppe so that they will get the message to clean up after themselves. He gives them the "finish-the-job" key; they unlock the door and get to work. At the close of the program, everyone pitches in to clean up Strawberry Square, singing "Heigh-Ho."

The Reasons . . .

It is important for children to realize that being creative will entail making a mess. This lesson does *not* intend to make "neatskis" out of children. However, it *is* important to clean up periodically—especially if your space is being shared by others. In particular, the program points up the necessity for leaving the classroom tune shop in order after using it. And when you have work to do, make it fun with a song!

The Big Ideas . . .

In social & personal growth

Cleaning up after oneself.

Increasing concentration skills through mirroring activity.

Keeping the classroom area neat, and singing to make cleanup work more enjoyable.

In music

Duration: Keeping a steady beat.

Style: Experiencing country swing music.

Timbre: Experiencing the sound of the banjo.

The children will be encouraged to:

Sing the "Warm Fuzzies" refrain, reinforcing learning from the previous program.
Move—Explore sustained movement through mirroring. Keep a steady beat and tempo through the jump rope chant "Diddle Diddle Dumpling."
Play the melodic pattern in the "Warm Fuzzies" refrain.

And the Beat Goes On . . .

- Continue mirror movement. Provide opportunity for the children to work as partners, taking turns being the leader. Practice movement in front of a mirror.
- The children might enjoy illustrating "Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out." They could illustrate it alone, or a large piece of paper could be provided for a group to create a "mural" of Sarah's garbage-filled house. The more they listen to the poem, the more garbage descriptors they will hear to add to their picture.
- Make a key for each child. Keep it on its own hook. Rather than verbally "nagging" children to clean up a mess, just give them their "finish-the-job" keys. After they clean up, they return their keys to the hooks, indicating that they have "finished the job."
- Sing "Heigh-Ho" or "Whistle While You Work" as you clean up the classroom at the close of the school day—or any time you are doing work that could benefit from a song.

In the rhyming corner

Little boy blue, come blow your horn,
The sheep's in the meadow, the cow's in the corn;
But where is the boy that looks after the sheep?
He's under the haystack, fast asleep.
Will you wake him? No, not I;
For if I do, he'll be sure to cry.

Chant the rhyme rhythmically with a gradual decrescendo. Begin the rhyme loudly, get gradually softer, and end with a whisper.

Continue "Diddle Diddle Dumpling" as a jump rope chant.

In the tune shop

Small rhythm instruments (sticks, jingle clogs, maracas, and tambourine) to keep a steady beat, a mirror to encourage the children to develop ideas for mirror movement with a partner

This Land Is Your Land

The Story . . .

John Redfeather, Ed, and Jan are finishing painting Skipper's Tune Shoppe as they enjoy a beautiful morning. ("Welcome to My Morning") When Joey and Shannon return from school, they share their excitement about the upcoming patriotic holiday by singing "America, the Beautiful." Ed completes the excitement for the day by helping the Strawberry Square folks create a "real old-fashioned band" with homemade instruments. They use comb-kazoos, a washboard, clay pots, trash cans, and body sounds to accompany "This Land Is Your Land."

The Reasons . . .

February is generally celebrated in the schools as a patriotic month, and music can easily become part of the celebration. "America the Beautiful" is easy to sing, and the program encourages the children to match the beauty of the words with beauty in their vocal sounds. "This Land Is Your Land" provides another style of song to tell about the beauty of America. The homemade instruments give nostalgic accompaniment and encourage children to invent their own instruments and sounds—to make and take music into their homes and into their lives.

The Big Ideas . . .

In social & personal growth

Using music to express feelings of patriotism and pride in America.

Learning to hum.

Inventing body sounds.

In music

Duration: Keeping a steady beat.
Inventing rhythmic patterns on the washboard or with body sounds.

Style: Experiencing folk music—particularly "homespun" musical heritage.

Timbre: Exploring the many sounds that can be made with objects from our environment, as well as unique body sounds.

Pitch: "Playing" a melodic line by humming on a comb-kazoo.

The children will be encouraged to:

Sing "America the Beautiful" and "This Land Is Your Land." Produce a good vocal tone by using breath support and phrasing techniques.

Play—Invent a "band" with found sounds. Strum the autoharp with folk songs such as "This Land Is Your Land."

Listen to the verses of "Farewell Andromeda," a song with a message from the skies.

And the Beat Goes On . . .

- Before the program, place a washboard in the room, but do not give any hints to the children about its use. They can hold it, draw it, and even "use" it to try to find out what it is. The washboard will be used as a musical instrument in the program.
- Continue singing "America the Beautiful." Look for pictures that would depict what the words are saying; this will help the children learn the words, especially the less familiar stanzas.
- Use a United States map, preferably one with topographical markings, to find the places being sung about in "This Land Is Your Land" and "America the Beautiful." For example, where is the New York Island? the Redwood Forest? the Gulf? Where would we find mountains, plains, and shining seas? Help the children understand how far they live from these places in concrete terms (hours or days or weeks on a plane, on a school bus, on foot).
- Have the children strum the autoharp while the class sings "This Land Is Your Land." The chord pattern is always sequential, and it is possible for one child to push the chord bars while another strums.
- Create your own "All-American Band" with objects found in the environment. Look for "instruments" that can provide steady beat, rhythm patterns, and melody. Encourage the children to share their found sounds in the tune shop, providing the opportunity for all children to experiment with the sounds.

In the rhyming corner

"Old Dan Tucker"—words by Daniel Decatur Emmett (the man who wrote "Dixie").

I came to town the other night,
To hear the noise and see the fight.
The watchman was a runnin' 'round,
Cryin' Old Dan Tucker's come to town.

So, git out the way, Old Dan Tucker,
Git out the way, Old Dan Tucker,
Git out the way, Old Dan Tucker,
You're too late to come to supper.

Now Old Dan Tucker was a mighty man,
He washed his face in a frying pan,
Combed his hair with a wagon wheel,
And died with a toothache in his heel.

So git out the way, Old Dan Tucker,
Git out the way, Old Dan Tucker,
Git out the way, Old Dan Tucker,
You're too late to come to supper.

Enjoy the nonsense of the poem. The children will enjoy memorizing it.

Notice the repetition in the poem. Create a rhythmic sound that can be played each time the repeated section is chanted.

Sing the rhyme to the traditional tune.

In the tune shop

Autoharp, tape recorder, washboard, combs and tissue paper, clay pots

Remembering

The Story . . .

Shannon, Joey, and Skipper open this program by chanting the Mother Goose rhyme "There Was a Crooked Man" and inviting the viewers to join in the chant and a simple hand jive pattern. Much to their surprise, they meet a real, live, crooked little woman. Their new friend is Eliza, a delightful little old woman who carries a carpetbag full of wonderful knick-knacks. She helps Skipper, Jan, and the children learn about the history of Strawberry Square by remembering what it was like a long time ago. She also encourages them to do their own remembering. ("Don't Forget to Remember") They all convince Eliza to reopen the Bijou Theatre on Strawberry Square and to help them put on shows as they used to do in the "good old days." Eliza is thrilled at the possibilities of the theater, especially the possibility of singing again. ("Sing") They all join in singing "Grandpa," a song to remind us all how important it is to learn from our elders.

The Reasons . . .

It is sometimes difficult for children to have an understanding with or to see the point of view of an old person. In Eliza the children will have a role model for the "older generation." They will also be encouraged to seek out older people, to search for the past in their memories.

The Big Ideas . . .

In social & personal growth

Exploring the concept of past, present, and future.

Appreciating the memories of the older generation.

Strengthening sequencing skills and muscle coordination through a rhythmic hand jive.

Remembering and storing memories of past and present experiences and feelings.

In music

Duration: Keeping a steady beat in both a slow and a fast tempo.

Dynamics: Chanting a rhyme both softly and loudly.

Form: Experiencing the ABA form by singing the "A" sections of "Don't Forget to Remember" and "Grandpa."

The children will be encouraged to:

Move—Clap and snap a simple hand jive with "There Was a Crooked Man." Sway to the steady beat of "Don't Forget to Remember."
Sing the refrains of "Don't Forget to Remember," "Grandpa," and "Sing."
Create new hand jive motions to rhymes and songs.
Play—Improvise melodies for rhymes in the classroom tune shop.
Listen to the memories of others.

And the Beat Goes On . . .

- Ask the children to remember an event in their lives—as recent as last week, if necessary. Then have them draw a sequence of pictures to tell the story. On a large piece of paper folded into fourths or eights, the events can flow from left to right and top to bottom.
- Continue to sing "Don't Forget to Remember." Let children tape record memories they have, and use the tape recorder as they interview or visit with an older person.
- Invite senior citizens into your classroom. They can listen to children read, or serve as aides in any number of ways. But more importantly, they can let the children share in an older person's life and memories. Many children do not have their extended family

nearby or for other reasons do not know their ancestors. An alternative is to adopt a grandmother and grandfather for the school year. Help the children get acquainted by inviting the adopted grandparents to school. Plan a birthday celebration for them. Teach children how to greet them, hang up their coats, and see that they are comfortable. In other words, help them learn to be good hosts. Visit them in their homes. Encourage children to visit them after school.

- Teach the children to sing "Grandpa." Discuss the words of the song—how special a grandpa and grandma can be.
- Have a Grandpa and Grandma bulletin board. Some fact and fantasy may have to be considered when children draw pictures, tell stories, or bring photographs of their "ancient relatives."
- Have a class discussion as to what else might be in Eliza's big bag. Ask the children: What kinds of things do you suppose she collects? What kinds of things do you collect? Have a classroom treasure sack. Are there things in the collection that bring back memories?
- Music boxes can remind people of old times. Bring a music box with its soft tinkling sounds into the classroom. Use it as a cue for quiet, and then let it play to calm the children.

In the rhyming corner

There was a crooked man, and he went a crooked mile;
He found a crooked sixpence against a crooked stile;
He bought a crooked cat, which caught a crooked mouse,
And they all lived together in a little crooked house.

Use melody bells to improvise a tune for the rhyme.

Create new hand jive patterns.

In the tune shop

Melody bells, tape recorder, music box

On Stage

The Story . . .

Under Eliza's guiding hand, the Strawberry Square gang makes final preparations for reopening the Bijou Theatre on the Square. To help everyone get into the spirit, Eliza finds an old mask in her carpetbag of props. She introduces Skipper, Ed, Jan, and the children to the singing game "False Face." After the game, the viewers are invited to share in the fun when the folks from Strawberry Square put on a variety show accompanied by the live music of some visiting musicians. The show ends with an upbeat version of the theme song.

The Reasons . . .

Music is presented in this program not only as an art in which to participate, but also as a performing art. Learning the role of an audience is very important to the future "consumers" of music. They also need to know that those who do the performing are real people who work hard to develop their talents and have the courage to share them with others.

The Big Ideas . . .

In social & personal growth

Sharpening listening skills by recognizing voices without visual clues.

Becoming aware of the role of the audience in a performance.

Practicing the art of pantomime, reinforcing discrimination and identification skills.

In music

Pitch: Reinforcing melodic memory by singing short solo pieces.

Style: Singing "False Face," a song in a call and response style.
Listening to many styles of music during the theater performance: show tunes, music of the twenties, country and western, and rhythm and blues.

The children will be encouraged to:

Sing "False Face," including solo parts of the song.
Play—Make vocal and body sounds to accompany a country-western style song.
Listen—Become an audience for the premiere performance of the Strawberry Square Bijou Theatre.

And the Beat Goes On . . .

- In this episode Eliza is carrying a marvelous carpetbag filled with treasures. Find or make a carpetbag and fill it with interesting objects (props) that can be used to motivate pantomime or creative dramatic improvisations. Put everyday objects in the bag, such as shoes, cup and saucer, hats, tools. A child who chooses the cup and saucer, for example, could pantomime a character sipping tea. You can also encourage children to use the prop in an unusual way; the shoe could be a baby or a comb, or whatever the child imagines it could be. The most difficult part of improvisation is finding a finish for the scene. You may need to use a two-minute time limit in the beginning; at the sound of the "buzzer" children need to finish their improvisation.
- Continue to play the "False Face" game. A child is chosen to wear the mask, and the other children close their eyes so that they don't see who it is. Then the song is sung in the call and response style. (The child with the mask sings the solo.) This is a good activity to practice remembering and performing a specific melodic pattern as well as to practice singing a solo. (Since the class has closed eyes and the singer's face is covered with a mask, some of the stress of solo singing is removed.) It is important that the solo singer use his or her natural singing voice!
- Learn to sing the songs from the Strawberry Square performance. The children may remember things the performers did and want to imitate them physically as well as vocally.
- Invite people to perform in class—children (from any grade level), parents, and other community talent. Help the children remember how to be a good audience.
- Continue to use "guided fantasy" to stimulate imagination. Skipper uses this technique as he brings the children to the theater.
- Encourage children to share musical performances they have heard and remember.
- Take the class to a concert or performance in the community.

In the rhyming corner

Tom, Tom, the piper's son,
Learned to play when he was young.
But all the tune that he could play
Was "Over the hills and far away."

Chant the rhyme as a jump rope chant or as a hand jive activity.

Create tunes for Tom to play and perform them for the class. Use the piano, bells, or other melodic instruments. Pluck individual autoharp, violin, or guitar strings.

In the tune shop

Melodic instruments: bells, piano, autoharp, guitar, violin

An Eliza treasure bag filled with interesting objects to use in improvising pantomime

24 Balloons

The Story . . .

Ed and Skipper try to bring color inside the Tune Shoppe on a gray, rainy day. They sing a fantasy song about a silly moose who stole a rainbow ("Stolen Rainbows") and then begin to discover color all around them. First they make musical notes from colorful pipe cleaners. When it stops raining, they rush outside to find the rainbow. However, instead of a rainbow of color, they discover a rainbow of sound; a parade fills Strawberry Square! At the end of the parade, they find a rainbow of color in balloons. Tom, the balloon man, stays to visit with Ed and Skipper. They create rhymes and rhythms around the colors of the balloons and around their names. Tom even does an Irish jig to the tune of "Irish Green."

The Reasons . . .

This program extends the concept of color through visual, kinesthetic, and auditory experiences. Through active learning, the interest of the student provides the motivational force for more traditional intellectual exercises.

The Big Ideas . . .

In social & personal growth

Identifying shapes and colors and discriminating the rhythmic patterns of names.

Learning hand gestures that can keep rhythmic patterns.

Helping children understand that there are musical symbols (notes) that communicate.

In music

Duration: Experiencing long and short sounds vocally and physically through singing and clapping.

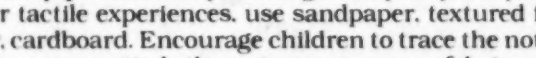
Chanting color words and names rhythmically; combining them to form rhythmic patterns.

The children will be encouraged to:

Move—Clap and tap the beat and rhythmic patterns of color words and names.
Sing the refrain of "Stolen Rainbows."
Create—Shape notes and pipe cleaners or other materials that are interesting to touch.
Listen to a fantasy story.

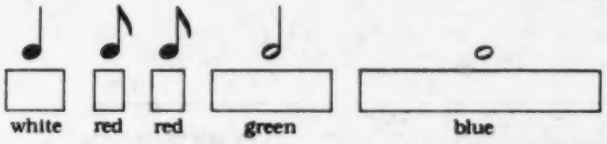
And the Beat Goes On . . .

- Continue using the pipe cleaners (you can get the pretty fuzzy ones in all the vibrant colors). For other tactile experiences, use sandpaper, textured fabric such as velvet, dotted swiss, fur, cardboard. Encourage children to trace the note patterns. They can then color, paste, or even stitch the notes on paper or fabric.
- Help the children find their name rhythms and learn to clap them. They can teach a friend. The class activities with name rhythms might include doing combined chants of names, such as repeated names:



Or a series of names for a more complicated rhythmic pattern:

- Use the autoharp to discover ways to make both long (sustained) sounds and short (staccato) sounds. The children can rub, stroke, strum, or pluck the strings. They will discover that the sound will stop when they stop the vibration of the strings.
- Sing color songs and clap the word rhythms of the colors. Take a deep breath and see how long you can make the word "blue." How short can you made the word "red"?
- Put together patterns of color, cutting construction paper to indicate long and short sounds.



Children can cut and paste color blocks to make a rhythmic song. They can clap or play the songs on rhythm instruments. They can also select rhythm instruments that they feel describe the color words and make a rhythm instrument song with the tone colors (timbre) they select.

- Search for color in the room, the school, and outdoors.
- March to music, using colored streamers to keep the beat.

In the rhyming corner

Balloons, balloons,
Shiny, bright balloons,
A rainbow of color
For me and for you.
Red and yellow,
White, green, or blue.
Balloons, balloons,
Shiny, bright balloons.

Say the rhyme. Let the children imagine they are Tom O'Malley, the balloon man. They can march as they chant the rhyme, holding their balloons high in the air.

Have the children take turns improvising a simple tune to each line of the rhyme. Eight different tunes can create a complete melody, and make the rhyme a song. Record all the different songs you make, and listen to them in the tune shop.

In the tune shop

Autoharp, various rhythm instruments, tape recorder, note patterns, paper, pipe cleaners, ribbon streamers

Fly Away

The Story . . .

Jan and the children return from their picnic and join Ed, Skipper, and Tom as they watch the sunset. As dusk and then the night come on, Shannon and Joey express their fear of the dark. Tom tells them many wonderful things about the night and about darkness. ("Raggy Baggy Black Sack") They continue to think about the night, and the children ask what animals do "All Night Long." When morning breaks, Tom returns, bringing balloons for everyone. They all pretend to be balloons and to float around Strawberry

Square. Then Tom asks them to attach cards to their balloons, with a name and address and a very special thought about life on each card. They take their balloons to the park and release them; by letting a little part of themselves go, they help make the world a better place.

The Reasons . . .

Respect and appreciation for the night help dispel fear of the dark. The movements inspired by the balloon images provide one way of stimulating creative imagination. In creative movement, independent thinking is encouraged; there are no "right" or "wrong" answers, and there is no competition. Learning to give a part of yourself is graphically demonstrated in the final balloon activity; to give away a part of yourself can be a very difficult thing to do.

The Big Ideas . . .

In social & personal growth

Encouraging respect and admiration for the night while dispelling fears.

Caring for both people and animals.

Stimulating creative imagination.

In music

Pitch: Exploring melodic direction upward and downward through movement.

Duration: Reinforcing the concept of fast and slow tempo through movement.

Style: Experiencing the calypso music style.

The children will be encouraged to:

Move in a creative fantasy about balloons.

Listen to music cues for movement: fast and slow tempos, upward and downward melodic direction.

Sing "All Night Long" and the refrain of "Raggy Baggy Black Sack."

And the Beat Goes On . . .

- Encourage the children to share their own feelings about night and the dark.
- Equip the classroom tune shop with a variety of instruments and sound sources. Have the children bring in other sounds. Encourage them to improvise sound pieces that describe the night, the dark, or animals at night.
- Play calypso rhythms like those in "Raggy Baggy Black Sack."
- The balloon activity, a shared giving, is an extremely powerful culminating activity for the school year, or perhaps for a special unit on communication, sharing, giving, and caring. Follow the same organization that Tom does in the program, but take much more time. Ask the children to place their names, addresses, and phone numbers on cards, along with a written description or picture of something that is very important to them. Allow them a day or two to think about what to put on their cards; while they are thinking, provide balloons for them to tie to their desks (helium-filled balloons work best). Choose a day when there is little wind. Then have the children tie the finished cards to their balloon strings, go outside together, and stand in a circle. Select an open place where the balloons are not likely to be blown into wires, trees, buildings, or other obstacles. In the circle it is important for you to say something. Tom said: "You've written something that is a part of you . . . just as this balloon has become a part of you. And sometimes you have to let a little part of you go . . . someone may find your balloon someday, and your words. Maybe they'll write to you, and maybe they'll think about you and about what you said, and because you let a little part of yourself go, the world will be a better place." After the words are spoken, the children release their balloons *together.*
- You may feel the need to provide a second balloon for the children to keep after they have let one go with the card. This lessens the trauma of seeing their beautiful balloons soar away from them; however, it also lessens the impact and value of the experience of truly giving—of letting go.

In the rhyming corner

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky!

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Chant the poem, keeping a gentle, steady beat. Enjoy the lovely word "twinkle." Find a twinkling sound in the tune shop to keep the steady beat.

Sing the rhyme to the traditional tune. The second stanza may be new to the children, but they will be quick to learn it.

Let the children pick out the melody on the bells or the piano. They will enjoy helping each other figure out which sound comes next.

In the tune shop

Assorted instruments for night sounds and star "twinkling" sounds

Calypso instruments: maracas, claves, cowbell, bongo and conga drums, guiro

Breakfast Rolls By

The Story . . .

Jan and the children are introduced to an ethnic breakfast today—Mexican food. Carlita sells food from her rolling cart. Today she is in Strawberry Square in the early morning, preparing huevos rancheros. She shows the children and a skeptical Jan how the Mexican creation actually has something from each of the four food groups, thus providing "A Healthy Meal." Carlita decides to stay on Strawberry Square and open a restaurant, and she emphasizes her decision by singing a Mexican-style version of the Strawberry Square theme song. Carlita realizes that music is what Strawberry Square is all about, and shares her feelings with Jan, Shannon, and Joey. ("I Believe in Music")

The Reasons . . .

Style in music provides a rich variety of sounds and textures. In introducing the Mexican/Latin American style of music, this program also points out that ethnic foods provide elements from the four basic food groups. Too often, ethnic foods are considered "different," foods only for special occasions or in special restaurants. Children who eat ethnic foods at home because of their family heritage are often embarrassed, perhaps even afraid they will not be healthy.

The Big Ideas . . .

In social & personal growth

Learning the importance of eating foods from each of the four basic food groups each day.

Introducing ethnic foods as a part of good nutrition, and as an adventure in taste.

In music

Pitch: Moving downward by steps.

Style: Exploring Mexican/Latin American musical style.

The children will be encouraged to:

Move—Sway to the steady beat.
Sing the Strawberry Square theme song both in the "traditional" arrangement and in a Latin American style. Sing the refrain of "I Believe in Music."
Play Latin American rhythms to accompany songs in this style.
Create guided fantasies for the tune shop.

And the Beat Goes On . . .

- Continue singing "A Healthy Meal." Listen for the downward step-wise direction of the melody at the end of the song. The children can play and see this when they use the ladder bells.
- Improvise Latin American rhythms with the music for "A Healthy Meal" and the theme song. Use maracas, claves, guiro, bongo, and conga drums especially.
- Continue to use guided fantasy (as Jan does in the program) to set a mood for the children. Be aware of the five senses as you fantasize—call each to the imagination. Children can also create guided fantasies and record them.
- Invite a parent or community member interested in ethnic cooking to do a cooking demonstration. Help the children learn to follow a simple recipe. Analyze the meal according to the four basic food groups.
- Remember that cooking can help improve children's skills in following directions, in becoming more independent in the kitchen, and in measuring, stirring, and pouring.

In the rhyming corner

Little Miss Muffett
Sat on a tuffet
Eating her curds and whey.
Along came a spider
And sat down beside her.
And frightened
Miss Muffet away.

Use "food" nursery rhymes as rhythmic chants to practice keeping a steady beat.

Dramatize "Little Miss Muffet." Perhaps the children can create dialogue for the scene.

In the tune shop

Ladder bells, Mexican rhythm instruments: claves, maracas, guiro, bongo and conga drums

Keeping Fit

The Story . . .

Everyone on Strawberry Square is on hand today, to help Carlita with the grand opening of her new restaurant—"El Restaurante de las Fresas" (The Restaurant of the Strawberries). Carlita "warms up" their bodies for the adventure with a snappy Mexican-style verse, "The Carlita Wiggle." A little more movement is offered through the song "All Around the Kitchen." At the close of a successful, busy day, the tired and hungry gang decide to "Raid the Refrigerator." As they enjoy their nutritious and well-deserved meal, they also enjoy their friendship. ("Friends")

The Reasons . . .

As the last business establishment opens on Strawberry Square, it is important to reinforce the basic philosophy behind the series: music is for everyone, everywhere. Each person on Strawberry Square becomes a part of the whole—exercising, working, singing, dancing, listening, eating, and celebrating life together.

The Big Ideas . . .

In social & personal growth

Exercising in a variety of ways through music.

Exploring space within the classroom and listening to directions given in the music.

Exploring further the concept of friends, practicing cooperative behavior.

In music

Duration: Keeping the steady beat while moving.

Style: Hearing and singing several new styles of music: rock, reggae, and other Latin American rhythms.

Timbre: Exploring further the sounds of Mexican/Latin American rhythm instruments.

Form: Singing and moving to the music in the AB form: hearing repetition and contrast.

The children will be encouraged to:

Move—Do the actions suggested in "All Around the Kitchen."

Sing the refrain of "Raid the Refrigerator" and chant the refrain of "Carlita Wiggle" by listening for the repetition of these sections.

Play and Create sounds and rhythms on Mexican/Latin American rhythm instruments.

And the Beat Goes On . . .

- Continue improvising Mexican/Latin American rhythms as a class, or as an individual activity in the tune shop.
- Continue exploring the spaces within the classroom that are appropriate for movement. Children can "move as if" they are walking in a vat of peanut butter, a bowl of Jell-O, or a can of syrup.
- Encourage the children to discover all the joints in their bodies that can bend. Then have them select a favorite joint to bend with a reggae song ("Raid the Refrigerator" has a reggae beat). Each time you ring the triangle, they can choose a different joint to bend. Ring it two times to indicate that they should bend two joints, three times for three joints. When the children begin to travel as well as bend, they will find themselves dancing to the music in a most creative way.
- Review the song "Friends," and remember all the friends the children have met on Strawberry Square. What does each friend bring to the Square that is unique?
- Encourage the children to continue to share messages with a secret friend.

In the rhyming corner

Old Mrs. McShuttle
Lived in a coal scuttle
Along with her dog and her cat.
What they ate I can't tell,
But 'tis known very well
That none of the party was fat.

Learn to say this little-heard nursery rhyme by chanting it in rhythm, echo style. Create melodies for each line, attempting to give the same melody notes to rhyming words.

In the tune shop

Latin rhythm instruments, triangle

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We Can Do It Too

The Story . . .

Shannon, Joey, and their friends are enjoying a street game, "Punchinella," and are being watched by a young person in a wheelchair. Ed arrives to do his daily cleaning of Strawberry Square and encourages the children to include Andy in their game. Andy shows them how they can adapt the game so that he can play too. He also teaches the children a new song, "Ton Moulin," and a new hand jive for this song. They all teach Skipper the new song and hand jive and then join in an energetic rendition of "The Bangalory Man." As they march all over the square, they discover that many spaces are not accessible to Andy's wheelchair. Andy helps them discover how they can make Strawberry Square a better place for handicapped people.

The Reasons . . .

Sharing experiences and getting acquainted are the first steps toward gaining empathy for a handicapped person. This program shows that activities and environments must sometimes be adapted for the handicapped person to participate. Music and action games provide non-threatening, casual situations in which to become familiar with the handicapping condition.

The Big Ideas . . .

In social & personal growth

Understanding handicapping conditions.

Developing finer body control.

Assuming a leadership role in a group game.

Using music as a "common denominator" to get acquainted and to share.

Learning to accept and respect one another, regardless of handicaps or their absence.

In music

Duration: Experiencing both duple and triple meter in music: music that moves in sets of two and in sets of three.

Style: Experiencing a game in a black street-game style, a hand jive in a circus style, and a follow-the-leader game with a Sousa march.

The children will be encouraged to:

Move—Copy movements and create movements for others to follow.
Listen for the meter change in music to indicate a change in the hand jive pattern.
Sing "Bangalory Man," "Ton Moulin" (in French), and "Punchinella."

And the Beat Goes On . . .

- Encourage the children to use the game "Punchinella" at recess and at home, as well as in the classroom. Every child should have the opportunity to be chosen the leader. It is the leader's responsibility to create movements that are within the ability level of the other participants in the game.
- The hand jive for "Ton Moulin" provides experiences that help develop the musical concepts of meter, accent, and form.

  Meter: the first part of the song is in triple meter, sets of three beats in each measure. The hand jive for this portion of the song has three motions: patchen (patting thighs), clap, snap. The second part of the song is in duple meter, with two sets of two beats in each measure. The hand jive for this portion of the song has two motions: patchen, clap.

  Accent: Patchen always happens on the accented beat.

  Form: The song is in ABA form. You hear the first part of the song repeated at the end. The middle part is a contrast.

A variation of the hand jive is to do it with a partner. Instead of the finger snaps, the children can clap their partners' hands. The children could also create their own special hand jive, by creating movements in a set of three and a set of two.

- Do "Bangalory Man" marches all around the school, moving in whatever special way the leader determines. As you march, search for spaces that are inaccessible to a handicapped person, especially one in a wheelchair. What can children do to help?
- As a group, create an "orchestration" for the rhyme "Hey Diddle Diddle!" Select a sound for each of the characters in the rhyme, and as the rhyme is chanted, accompany the words with the appropriate sound.

In the rhyming corner

Hey diddle diddle! the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport,
And the dish ran away with the spoon.

In the tune shop

A wide selection of rhythm and melody instruments, "found" sounds

A Day For Trees

The Story . . .

The Strawberry Square folks go to Arbor Park to celebrate Arbor Day by planting a tree. A special bus for the handicapped enables Andy to join the celebration. As the bus travels to pick up passengers, Skipper leads a rhythmic chant, "On the Bus." When all passengers are on board, they anticipate planting their tree. However, when they arrive and begin digging in the mud ("Mud, Mud, Mud"), they discover there are lots of "little critters" in the ground, and they have to be careful not to disturb them. ("Lots of Worms") The celebration becomes more serious as the tiny tree is planted, and they all share what they think J. Sterling Morton might have been thinking as he conceived of Arbor Day. They realize that trees help make the world "A Wonderful Place."

The Reasons . . .

This program will provide an opportunity for children to participate in an Arbor Day celebration. The music and verses chosen provide both a humorous and a serious look at the events of the day.

The Big Ideas . . .

In social & personal growth

Becoming aware of special adaptations for handicapped people.

Making the world a more beautiful place by planting trees.

Using music to celebrate Arbor Day.

Stimulating imagination through body movement.

Stimulating imagination by creating a mental image of how someone else thought and felt about a particular matter.

In music

Pitch: Exploring how melodies move by steps and skips.

Duration: Keeping a steady beat and creating jazz rhythms to accompany the song "Lots of Worms."

Style: Hearing and singing music in a jazz style.

The children will be encouraged to:

Move—Act out a guided fantasy with "Mud, Mud, Mud." Move with the rhythmic chant "On the Bus."
Listen to music that describes the action of the guided fantasy.
Sing—Learn "Mud, Mud, Mud" by echo singing. Review "A Wonderful Place."
Create and Play—Improvise jazzy rhythms to accompany "Lots of Worms."

And the Beat Goes On . . .

- Continue to use the rhythmic chant "On the Bus." The classroom chairs could be arranged in rows, and the children can pretend to be getting on the bus. As they "ride" the bus, they can bounce to the beat of the chant. This is a good time to reinforce safe bus-riding habits.
- Use ladder melody bells to find the descending scale patterns for the song "Mud, Mud, Mud."

  Step-wise melodic movement downward (first "Mud, Mud, Mud" phrase) bells or notes: E D C.

  Skip-wise movement downward (second "Mud, Mud, Mud" phrase) notes: D B G.

  Encourage children to play step and skip melodic patterns in the tune shop.
- Suggest to the children: Move as if you are walking in mud. How does it feel between your toes? Do you slip and slide around, or is it really deep and gushy mud? Are you getting stuck?
- Ask: What else could be in the ground besides worms? How do we take care of the soil (to help things grow)? What do these crawly creatures do for the soil? How do we respect life underground? (By doing as the song says—"I left them alone. . . .")
- As a classroom project, arrange to plant a tree, a shrub, or a green living plant for a real Arbor Day celebration.

In the rhyming corner

I had a little nut tree, and nothing would it bear
But a silver nutmeg and a golden pear;
The King of Spain's daughter came to visit me,
All on account of my little nut tree.

Sing this Mother Goose rhyme with the traditional melody. Improvise accompaniments on the melody bells, by steps and by skips.

Have the children pretend to be the little nut tree and wave proudly as the King of Spain's daughter visits. Improvise appropriate sounds and melodies for this movement.

In the tune shop

Melody bells, ladder bells, Orff instruments

Songs For a Garden

The Story . . .

Ed, John Redfeather, and Jan decide to plant a garden—right in Strawberry Square. They have to create their garden in planters, because the cobblestones on the Square won't let green things grow. Ed finds some mud for them to put in the planter. Before they begin planting their garden, however, Ed has them pretend that they are walking in the mud. Everyone shares in this imaginary mud experience. They even bake a mud pie! The mud that Ed has brought is very special—it has lots of bugs in it. Jan remembers a song she made up for Shannon and Joey, and she teaches it to Ed and John. ("Give a Hug

to a Bug") By now, the trio is ready for more frivolity, and so they make up a rhyme and then add body sounds as rhythmic accompaniment. They even improvise growing as the tiny seeds they are planting will grow. John and Ed point out that we all know what these seeds will become when they grow up . . . but what happens to children when they grow up? ("Plant a Radish") The planting experience ends with a reminder that it takes time, patience, and lots of work to make a garden grow. ("The Garden Song")

The Reasons . . .

Spring is a time when people think of planting gardens and sometimes overestimate their ability to care for the plants. The Strawberry Square garden is a tiny one, but quite practical for its caretakers. Music, rhyme, rhythm, and movement are a part of the garden planting, once more demonstrating that music is for everyone, everywhere.

The Big Ideas . . .

In social & personal growth

Using music to accompany planting and gardening.

Seeing a humorous adult point of view.

Stimulating imagination through body movement and song.

Exploring the concept of patience in growing plants and people.

In music

Style: Experiencing music in the popular fifties style, musical comedy style, and folk song style.

Duration: Keeping the rhythm of a rhyme through echo clapping and inventing other body sounds.

Form: Reinforcing the concept of repetition and contrast by learning the refrain of "Garden Song."

The children will be encouraged to:

Move—Create movements with a verbal and musical guided fantasy.
Sing "Mud, Mud, Mud" and the refrain of "Garden Song."
Create and Play—Invent rhymes and rhythms to echo chant and echo clap.
Listen to a humorous adult view of raising children and of "hugging bugs."

And the Beat Goes On . . .

- Go on a science walk. Look at all the little bugs and crawly things you can find in the soil, leaves, and grasses. Keep a list of your findings, but don't take them back to the classroom.
- Learn to sing "Plant a Radish." Let the children enjoy the humorous adult viewpoint of raising children. Have a discussion about what they'll be like when they're grown up; what will the world be like then? This might include "what I want to be," to let the children practice projecting and forecasting without the need to decide.
- Continue singing "Garden Song." Ask the children: Will the music help your classroom or home garden grow? Try it! You have patience when you wait for seeds to sprout; where else do you need patience in your life?
- Make up rhythms and rhymes and play echo games with friends, as Jan, Ed, and John do. Use melodic and rhythmic instruments with the words.
- Have the children draw or paint Mistress Mary's garden, using imagination to create the silver bells and cockleshells. Have them find ringing instruments and sounds to make music for the paintings.

In the rhyming corner

Mistress Mary,
Quite contrary,
How does your garden grow?
With silver bells
And cockleshells,
And pretty maids all in a row.

Have the children take turns being the leader to echo chant the rhyme. Also echo with instruments.

The rhyme used in the rhyming corner is similar to the "Garden Song," in that it refers to both people and plants as growing, living beings—beings who change as they grow. Use many opportunities to help the children see themselves as changing and growing, to help them be comfortable with change and with new challenges and experience.

In the tune shop

A wide variety of melodic, rhythmic, and "ringing" instruments

Plants or seedlings to sprout

Let a Song Be a Friend

The Story . . .

This day on Strawberry Square is filled with some excitement and much sadness. The excitement begins when several baby rabbits are delivered to "The Cat's Meow" pet shop. John Redfeather accepts the delivery and then anxiously awaits Jan's return home. Shannon and Joey are out in the park playing with their pet kitten, and so they miss the delivery of the rabbits. When they return to the Square, Shannon and Joey tell everyone of the death of their kitten—hit by a car while chasing butterflies. Everyone cries as memories are shared about the cute kitten. Skipper helps them all get their sadness out by making up a song about the "Funny, Furry, Cuddly Thing." The song helps the children say what they are feeling and realize that it's all right to cry and to feel sad when someone you love dies. Shannon and Joey notice the new baby rabbits and forget their sadness momentarily. Jan sings to them about a wild baby rabbit she had as a child and teaches them the song her father taught her. ("Tools") The children learn that songs can help them remember both happy and sad times. ("Don't Forget to Remember") They decide to keep one of the rabbits for a pet, so that they can begin to build new memories.

The Reasons . . .

The death of a pet is a common occurrence in a child's life. Music has a part in our everyday ceremonies and celebrations and is a healthy tool for emotional release. This program may be a sad one for children and adults, and yet it is the kind of situation they may face in their own lives, made easier to bear by the gentle qualities of music.

The Big Ideas . . .

In social & personal growth

Using music to help deal with the realities of life.

Expressing emotion through singing.

Using music to establish mood.

Learning to accept unexpected outcomes.

Becoming aware of sad feelings and memories.

Becoming aware of happy feelings and memories.

In music

Pitch: Furthering exploration of step-wise and skipping movement in melodic line.

Style: Hearing a song in a folk/ragtime style ("Tools") and an unaccompanied version of the Strawberry Square theme song.

Duration: Becoming aware of silences (rests) in music.

The children will be encouraged to:

Listen to music and lyrics tell a story.
Sing the refrain of "Funny, Furry, Cuddly Thing" and "Don't Forget to Remember."
Play the ladder bells to help distinguish between step-wise and skipping movement of the melodic line of "Funny, Furry, Cuddly Thing."
Create—improvise music and lyrics to record memories.

And the Beat Goes On . . .

- Continue to sing "Funny, Furry, Cuddly Thing." Children can be encouraged to share in Shannon's and Joey's loss. They may want to talk about a pet of their own that died. They could record their memories by drawing a picture or by creating a verse or a song.
- The song "Tools" is a gentle, happy memory of a wild pet. Again, children may want to share similar events of their own lives. Sometimes we are afraid to love someone or something. The program points out that we benefit by loving, even if we lose the one we love.
- As the children become more familiar with the refrain of "Funny, Furry, Cuddly Thing," they will be able to pick out parts of the melody on the ladder bells. They need to listen for the steps and skips in the melodic line.
- Ask children to relate tempo feelings. If a composition is to be happy, will it have a fast or slow tempo? If it is sad?
- Explore further the feelings of happy and sad by asking children to move as if they are sad. How does a happy face look? A sad one?
- Discuss other feelings, such as anger and fear, and ask children to dramatize them. Create a short story line to motivate their imagining and movement. Record the sound of their voices expressing different emotions.

In the rhyming corner

Pussycat, pussycat, where have you been?
I've been to London to visit the queen.
Pussycat, pussycat, what did you there?
I frightened a little mouse under the chair.

This Mother Goose rhyme is a happy memory of a cat. It is an adventure story in which the major character remembers. It can serve as another example of recording memories or as inspiration for a composition about a pet.

The first part of the rhyme could be happy and the second part sad if it is told from the mouse's point of view. Dramatize the rhyme, extending it into a small play. The children can improvise dialogue for the cat, the queen, and the mouse.

In the tune shop

Tape recorder and tapes for recording memories, a variety of instruments, ladder bells and mallets

Little By Little

The Story . . .

Skipper and several children are playing a game called "Pass the Shoe." Because they have been playing outside in the Square, they are rather dirty when they finish. Carlita tells them that they can't eat in her *restaurante* until they have cleaned up, and the

cleanup process is made much more fun by singing a song ("Bluddle Uddle Um Dum"). As lunch proceeds, it becomes evident that each person on Strawberry Square today is worried about getting a particular task completed. Skipper sees yet another opportunity to "tune up" his friends with music. He collects sizes and shapes of bells and has each of them invent an ostinato (repeated pattern) to play for the song "Little By Little." The message of the song and the step-wise melodic pattern tell everyone to accomplish tasks one step at a time.

The Reasons . . .

Committing oneself to a task and taking a risk often go hand in hand. It is difficult for the young child to grasp the concept of breaking down large tasks into several smaller ones. The musical analogy of step-wise melodic movement and melodic skips coupled with the lyrics of the song "Little By Little" will help reinforce this important sequencing skill.

The Big Ideas . . .

In social & personal growth

Practicing sequencing skills that require auditory focus and auditory memory.

Reinforcing the spatial concepts of up and down.

Emphasizing the importance of cleaning up after oneself.

Introducing the concept of accomplishing a task one step at a time.

Developing muscle coordination with bells and mallets.

In music

Pitch: Exploring high and low and up and down melodic direction by steps and skips.

Timbre: Experiencing a wide variety of bell sounds, alone and in combinations.

The children will be encouraged to:

Move and Play—Develop fine muscle coordination with bells and mallets.
Listen to the melodic line to be prepared for step-wise and skipping melodic patterns.
Listen to the lyrics of a song to understand a message.
Sing in a clear tone to recreate a lovely melody.

And the Beat Goes On . . .

- An example of a bell accompaniment for "Little By Little" is demonstrated in the program. Feel free to change the patterns in any way you like. As the children play, encourage them to notice (by sight and sound) whether they are playing a step-wise pattern or a skipping pattern.
- As the children sing "Little By Little," they will be aware of the place in the music where their voices must skip down. Use the ladder bells and hand gestures to demonstrate how far down their voices are going (from "C" to the "D" almost an octave below it).
- Use the message of the song and the example set by the Strawberry Square friends to help the children develop task commitment. Sometimes it is easier to **skip** doing an unpleasant task rather than to break it down into small **steps.**
- Continue to sing "Bluddle Uddle Um Dum." It is especially fun to use this song for cleanup operations of any kind. Notice how the lyrics of this song also refer to a step-by-step method of accomplishing a task. The repeated phrase "Bluddle Uddle Uddle Uddle Um Dum" will be an easy one for the children to sing immediately. They can also sound it out on the melody bells.
- Play the game "Pass the Shoe" inside and outside, in a small or large group. Outside, they could use small rocks or perhaps classroom building blocks. After they know the song and the game, they will find that it's fun to increase the tempo of the song each time. As the music gets faster and faster, it becomes more of a challenge to keep passing the shoe on the beat.

In the rhyming corner

Donkey, donkey, old and gray,
Open your mouth and gently bray.
Lift your ears and blow your horn
To wake the world this sleepy morn.

This rhyme is fun to echo chant at the beginning of the day. Then say it all together while you gently stretch and wake up your bodies.

Create bell ostinatos (repeated patterns) for the rhyme. The children can create a melody or just chant the rhyme to the accompaniment of the different bell patterns.

Notice how the rhyme gives step-by-step directions to the little donkey. Ask the children to tell you, in sequence, what the steps are.

In the tune shop

A wide variety of melody bells, pitched high and low

Finale

The Story . . .

The last visit to Strawberry Square is a celebration of the year of growth, the growth of caring and sharing life through musical experiences. Everyone has brought food to share and plans to have a full day of singing and dancing to celebrate Strawberry Square's "birthday." Jan, Shannon, and Joey recall that this is a special celebration for them as well, the anniversary of becoming a family. They use a song to share the love they feel. ("What Is Love?") Eliza reminisces about the family reunions she used to attend, and helps viewers see that the extended family is a special family unit, too. Skipper seizes this opportunity to include everyone on the Square and all the viewers as part of the Strawberry Square extended family. ("Consider Yourself") During the meal, Andy carries the concept of a family one step further, to include the whole human family. ("It's Love") On this final day on Strawberry Square the theme song begins, "So now you know that wherever you go, let a song tell a story. . . ."

The Reasons . . .

Bringing closure to the series is important emotionally as well as educationally. Children are encouraged to recognize their own family unit, their own extended family unit, their unit of friends and associates, and finally the human family. The viewers are reminded one last time to take music with them wherever they go, to "shine your light and sing as you stroll along."

The Big Ideas . . .

In social & personal growth

Recognizing the different levels of the concept of family.

Sharing feelings of love and companionship through celebration.

Understanding the role of a family member at each level of family.

Using music, rhyme, and rhythm to enhance one's own life and the lives of others.

In music

Pitch: Recognizing melodic patterns in the song "It's Love."

Duration: Experiencing whole notes by singing an extended tone.

Style: Singing and participating in musical comedy style and gospel style.
Hearing a new big band style version of the Strawberry Square theme song.

The children will be encouraged to:

Move—Become involved with the music by swaying to the steady beat.
Sing the closing thoughts of "What Is Love?" and the song "It's Love."
Listen to the words and music of "Consider Yourself."

And the Beat Goes On . . .

- Learn to sing the first part of "What Is Love?" The children can add the things they love to the list of the song. Help them sing the tune with good breath support and focused sound. To develop good breath support, have the children attempt to keep feathers or balloons in the air by blowing on them.
- Continue singing the song "It's Love." Have the children gather in a large circle as they sing. They can hold hands or put their arms around each other's shoulders as they sing the first stanza, "it's love"; point to each other as they sing "it's you"; point to themselves as they say "it's me"; connect again with hands or arms and move toward the center of the circle and back again as they sing the next two stanzas, "it's us" and "it's love." Maintain eye contact as you experience this celebration of love!
- You can also make up your own circle dance to this song. Skip left holding hands, skip right, skip to the middle.
- Have the children pretend that they are the fine lady in the rhyming corner rhyme. What other ways can we take music with us besides wearing bells on our toes? Practice galloping and skipping movements as you chant this rhyme in a jerky rhythm. Use drums or sticks to keep the rhythm pattern as you chant and move. Bell ostinatos would also be fun to use for the sounds of the galloping horse.
- Plan an end-of-the-year celebration of family for your students and their parents. Use the songs and activities from Strawberry Square as examples of what the children have learned—not only about singing, moving, playing, listening, and creating, but also about sharing, caring, making friends, appreciating individual differences, and more.

In the rhyming corner

Ride a stick horse
To Banbury Cross,
To see a fine lady
Upon a white horse.

With rings on her fingers
And bells on her toes,
She shall have music
Wherever she goes.

In the tune shop

A wide variety of bells, rhythm sticks, drums

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The Agency for Instructional Television is a nonprofit American-Canadian organization established in 1973 to strengthen education through television and other technologies. AIT develops joint program projects involving state and provincial agencies, and acquires and distributes a wide variety of television and related print materials for use as major learning resources. It makes many of the television materials available in audiovisual formats. AIT's predecessor organization, National Instructional Television, was founded in 1962. The AIT main offices are in Bloomington, Indiana.

Printed in U.S.A.

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